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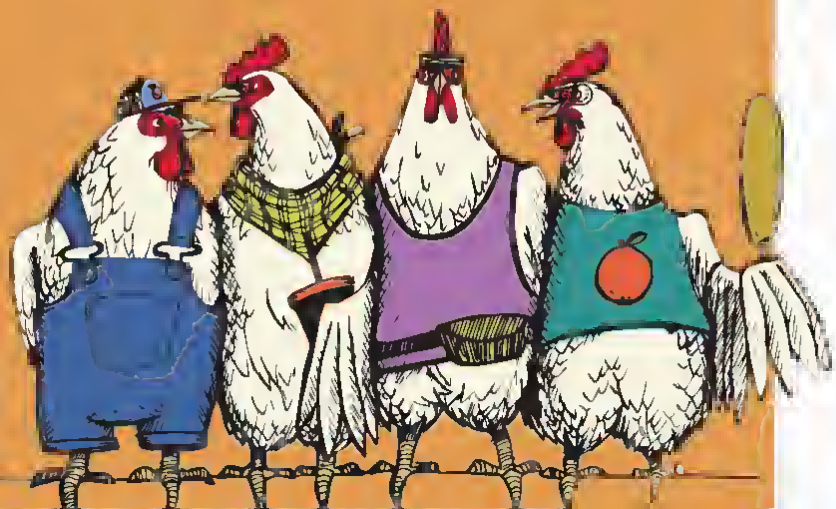

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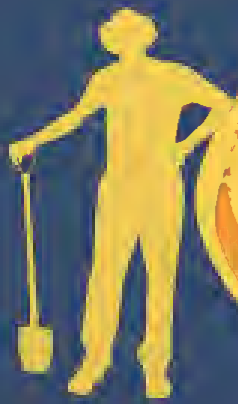

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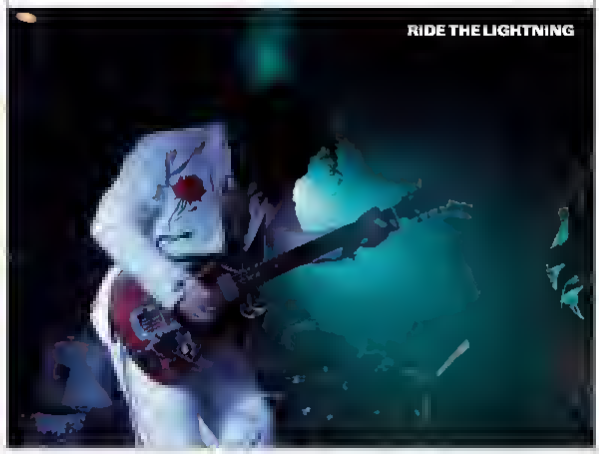

JOHN GILHOOLEY

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on the cover

Illustration and design by Richie Beckman

Hey You!

» ANONYMOUS

My Dog Is Friendly

BOB AIR.

You were the surfer dude with the tiny dog (on a leash) who was walking down the beach in front of our normally very friendly but curious poodle. For some reason, after letting several dozen dogs walk by our tent with no problem, our little friend saw your dog and immediately sprang into action, barking rapidly right in his terrified face. I jumped up and grabbed my dog, explaining that he's really very friendly. Before you walked off, smiling and waving, you had the perfect response: "Oh really? That's cool. My dog, on the other hand, is a complete shithead." Point taken. I salute you, sir.

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.

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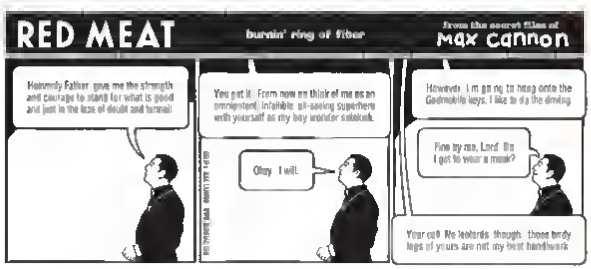
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burnin' ring of fiber
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Max Cannon
Heavenly Father, give me the strength and courage to stand for what is good and just in the face of doubt and turmoil!
Okay. I will.
You got it. From now on think of me as an omnipotent, infallible, all-seeing superhero with yourself as my boy wonder sidekick.
However, I'm going to hang onto the Godmobile keys. I like to do the driving.
Fine by me, Lord. Do I get to wear a mask?
Your call. No footards though. Those body legs of yours are not my best handiwork.

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Nothing to See Here

Orange County Crime Lab director says he's too busy to check on murder trial errors

Bruce Houlihan enjoys puzzles, but the Orange County Crime Lab director is purposely failing to solve one of the biggest riddles of his career: Why did his office quietly give conflicting, pro-prosecution, expert testimony in two cold-case, rape/murder trials?

Houlihan met that question—pending at least since 2016, when the *Weekly* revealed the controversy—with palpable silence until February, when he briefly emerged to deny wrongdoing. Hoping his word would be enough to sidestep an inquiry, he gave no meaningful explanation for his declaration. That misstep only drew additional scrutiny. So Houlihan decided he'd become tight-lipped again, unless commanded otherwise by court order.

moxley CONFIDENTIAL

»R. SCOTT MOXLEY

Providing irreconcilable inconsistencies in murder cases isn't the typical bureaucratic snafu. It's a crisis. Because the overwhelming majority of jurors nationwide have little understanding of forensic-science minutia heard in court, they rely on the credibility of the crime lab officials' sworn analysis.

But humans we *want* to trust aren't always honest. For example, the Massachusetts Supreme Judicial Court reported in 2017 that as many as 21,000 criminal convictions over the years had been tainted by Annie Dookhan, a veteran forensic scientist. While her bosses ignored red flags, Dookhan forged test results, doctored evidence, lied about her misdeeds, wrecked thousands of innocent lives and eventually landed in prison.

In Orange County, our two top law-enforcement officials, District Attorney Tony Rackauckas and Sandra Hutchens—the boss of the Orange County Sheriff's Department (OCSD)—spent years proving they can't be trusted either. They've allowed deputies to run self-described "cappers," or unconstitutional scams to help prosecutors win weak cases; hid exculpatory records from defendants; tolerated perjury when uttered by badged individuals; ignored lawfully issued court orders; and operated public-relations campaigns posing as untarnished protectors of justice.

It's no surprise that Houlihan found allies in Rackauckas and Hutchens. The trio is fighting efforts by Assistant Public Defender Scott Sanders to solve the mystery of *People v Lynn Dean Johnson* and *People v. Wendell Lemond*. How could the crime lab originally declare matching semen-deposit-timing findings at the outset of the 1985 Anaheim cases, denounce those findings as junk science when the cops wanted to nail Johnson in 2008, and then, without announcing their flip-flop on the flip-flop, regurgitate the original findings as gospel to nail Lemond in 2009?

Kevin Haskins, the prosecutor in *Johnson*, acknowledged the pivotal role the crime lab played. In his closing argument, Haskins urged jurors to abandon any doubts about the testimony of forensic scientists Daniel Gammie and Mary Hong. He argued their brilliance was on par with Galileo and Copernicus. Jurors bought it.

Given that the OC Crime Lab can't be right in both *Johnson* and *Lemond*, you might have expected that a professional outfit would have immediately launched a probe in 2009. But officials did nothing, which is revealing. They weren't curious to search for cases in which the crime lab's testimony put innocent people in prison or left actual rapist/murderers on the street.

Sanders said he can explain the lab's inaction. A legitimate probe would have been (and remains) a messy proposition potentially exposing a terrible truth. The lab altered its scientific opinion in *Johnson* to help prosecutors, he believes.

Last November, Superior Court Judge Cheri Pham, a former Rackauckas prosecutor, blocked Sanders' request for a new trial. The public defender is now seeking relief at the California Court of Appeal. He's facing opposition from Attorney General Xavier Becerra, a Los Angeles Democrat who in May campaigned at OCSD's Santa Ana headquarters with Hutchens' Republican-loaded command staff. Becerra claims he's conducting an independent investigation into the department's corruption.

Meanwhile, Sanders has also been asking Judge Julian Bailey to force law-enforcement officials and Houlihan to surrender hidden records that may additionally impeach the crime lab on semen-deposit-timing claims. Avery Harrison, a deputy DA, asserted that the task would be too time-consuming to perform. But Bailey began the year seemingly sympathetic with the public defender's frustration with Houlihan's stonewalling and refusal to answer questions. In March, the judge signaled that he'd allow Sanders to question the lab director under oath.

BILL HUNT

But at an April 19 hearing, Bailey—who won a seat on the bench with the endorsements of Rackauckas and members of his homicide unit, which despises Sanders—retreated. He refused to summon Houlihan, who was on-call and a block away. Instead, Bailey reasoned out loud that the defense lawyer should be "satisfied," at least temporarily, with inspecting the subpoenaed lab records for the period of 1985 to 2008.

In mid-May, Houlihan made Harrison's prediction come true. He told the judge the hunt for responsive records would be too much of a time burden for the agency. He also asserted he did "not believe that reports after the late 1990s would likely contain any opinion regarding the timing of a semen deposit."

So, what did the director do? He focused his attention on the records he believed would be least unhelpful to the defense. He prioritized searching electronic records made from 2000 to 2008.

Posing exhausted for a June 6 status report, the lab director declared he'd come up empty-handed. None of the work he'd done found anything responsive, he claimed. With the help of D. Kevin Dunn, his lawyer from the County Counsel's office, he declared that searching hard-copy files from 1985 to the late 1990s, which are a priority for Sanders, would be a monumental task, an inadvertent admission the lab had never searched for other troubling reports, including those by Hong, in a decade. (Hong now runs forensic-sciences labs for the Attorney General.)

At a June 8 hearing, Dunn again pushed to further limit the scope of the defense subpoena. Seven months into the year, Sanders still hasn't received a single document. He wasn't happy at the session, repeatedly asking why nobody in law enforcement is concerned whether "bad science" has been used to win wrongful convictions. But Bailey agreed to further delays.

"I don't see any detriment to [the defense] if I issue an order at this point along the lines that Mr. Dunn has proposed and that would allow some information for [Sanders] to work with," the judge said.

The public defender wasn't pleased. He said to Bailey, "I hope that the court will at least ask [Dunn and Harrington], 'Aren't you going to look [if you have used the wrong science in other cases] anyways [without a court order]?'"

The judge refused.

The next stonewalling session is set for Aug. 17.

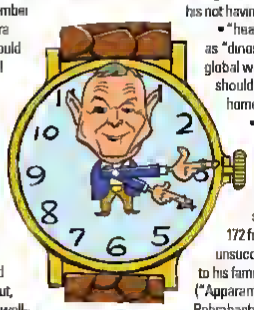
RSCOTTMOXLEY@OCWEEKLY.COM

Riggy Rants

» MATT COKER

Before he was a Costa Mesa mayor and city councilman, Jim Righeimer was the campaign manager for Representative Dana Rohrabacher (R-Putin's wet nurse)—which only adds to the sting of Riggy's recent takedown of his former boss for the conservative *National Review*.

Although Hillary Clinton carried the 48th Congressional District in the November 2016 presidential election, there were fears that Democrats would be shut out of the 2018 general election. That was because there were 16 names on the June 5 primary ballot, under California's "jungle primary" system only the top two overall vote-getters would advance to the general election regardless of party affiliation, a well-heeled pair of Democrats (Harley Rouda and Hans Keirstead) appeared poised to cancel each other out, and a late entry in the race by well-known local Republican Scott Baugh created the strong possibility that he and incumbent Rohrabacher would be the two squaring off in this November's general election.



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Righeimer, who supported Baugh in the primary, blames Rohrabacher, Nancy Pelosi and his own political party for preventing what the Democrats viewed as a nightmare scenario, a guarantee that a seat in a district Clinton had won would remain in the hands of Republicans. Referring to Rohrabacher, Righeimer writes in his *National Review* piece, "The result is that a weak and feckless incumbent will face a multimillion-dollar onslaught from a Democrat and a potential loss in November."

In running down the ammunition Democrats will have to draw from, Righeimer mentions Rohrabacher's:

- already too-long tenure in Congress (30 years and counting);
- "weak legislative record," demonstrated by his not having passed a bill in 14 years;
- "head-scratching views" such as "dinosaur flatulence causes global warming and that people should be allowed to refuse to sell homes to homosexuals",
- "cult-like fixation on marijuana",
- "unwavering defense of Vladimir Putin",
- addiction to "congressional travel perks (a record 172 foreign trips)" that he tried unsuccessfully to have extended to his family at taxpayer expense. ("Apparently the excess of $1 million Rohrabacher has paid his wife out of his campaign in the last 15 years was insufficient to cover his family travel.")

It is stunning that Rohrabacher's former campaign manager just laid out the talking points for Rouda, the primary's No. 2 vote-getter. Read Righeimer's full article to see how the campaign-funding decisions by the GOP, Democrats and Rohrabacher may very well flip what until very recently had been a safe Republican seat.

Got Dana Watch fodder? Email mcoker@ocweekly.com.

Political Fútbol

» STEVE LOWERY

France vs. ?

FRANCE UPDATE: When last we updated our French cousins, President Emmanuel Macron had just fallen out of love with Donald Trump because, you know, *eww*. The fact that Macron and Trump had ever played footsy in the first place would be surprising unless you know Macron, who is 39-going-on-Divine-Right. It recently came to light he spent huge public dollars on an outdoor pool at a 17th-century home while cutting housing allowances for the poor. It's good to be the kind of well, actually no. Macron's poll numbers took a steep dive (you're welcome), forcing him to pledge a more "humble" style of leadership. He pledged to be humble while speaking at the Palace of Versailles, which, for those of you who haven't been there, is about as humble as Melania Trump's toe-ring condo. The Palace of Versailles is to humble what cookies are to ass.

ENGLAND/CROATIA UPDATE: So, the machinations of print journalism being what they are, this is being written a day before England and Croatia play to meet France in the World Cup Final. Croatia is a gorgeous country, its topography so other-worldly that *Game of Thrones* is shot there. Speaking of gorgeous, Croats are an unusually attractive people. In fact, the only thing unattractive about the Croats is the name *Croats*, which sounds like some kind of mucus-y condition derived from a severe deficiency of vitamin D. That being said, most of the world is probably rooting for the English to get to the final because these two squads just plum don't like each other. No, really. That's not a sports thing. They've been murdering each other for years, centuries. What a wonderful thing that these two basically created modern western culture. It's like having John Wayne Gacy and the Zodiac Killer as your Poppa and Nana.

ROOT FOR: England (if they qualify). Frances clearly the superior team, but they were back when Napoleon was doing his thing, and the English found a way. Of course, a loss will drop the French into more of a funk than they are in already. In a recent poll, a majority in the country said France is in decline. Chins up, France. Do you know how many Americans wish our country was only in a decline and not the present "Two Clicks Past Dumpster Fire When You Can Only Afford a Dumpster to Live In"? *Coming home!*

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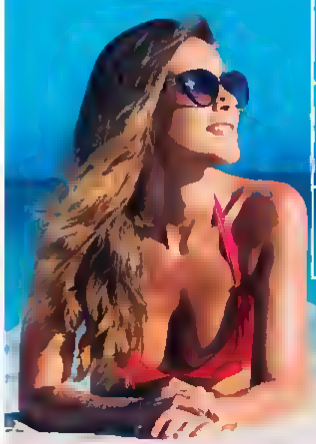

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OC WEEKLY Bulletin

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Upcoming Events

Kaskade at Sun Soaked
Saturday, July 21st in Long Beach
Tickets at TicketHarbor.com

MEN ALIVE - OC GAY MEN's CHORUS PRESENTS ANDREW LIPPA'S - I AM HARVEY MILK -
July 20-21 - Irvine Barclay Theatre
OCGMC.org - 949 854 4640

Messages

GIA

Gia is a magnificent, big-boned 5 year old girl who is incredibly smart. This girl needs a job to do. She is very strong and active and requires someone with previous shepherd experience. Gia knows many commands and she is eager to please. She is not good with other dogs or cats so requires a home where she can be the queen. Gia would thrive in a home that understands the complex nature of the German Shepherd. To learn more about her, please visit gsroc.org

Featured This Week

that_soulshine Have you booked your bike for the @_1recovery #karmaride?!! Come out and support us as we raise funds for the #teens of #OneOnCampus 💗 Link in bio, don't miss it!!! #onerecovery #inspirationisthenewmedication

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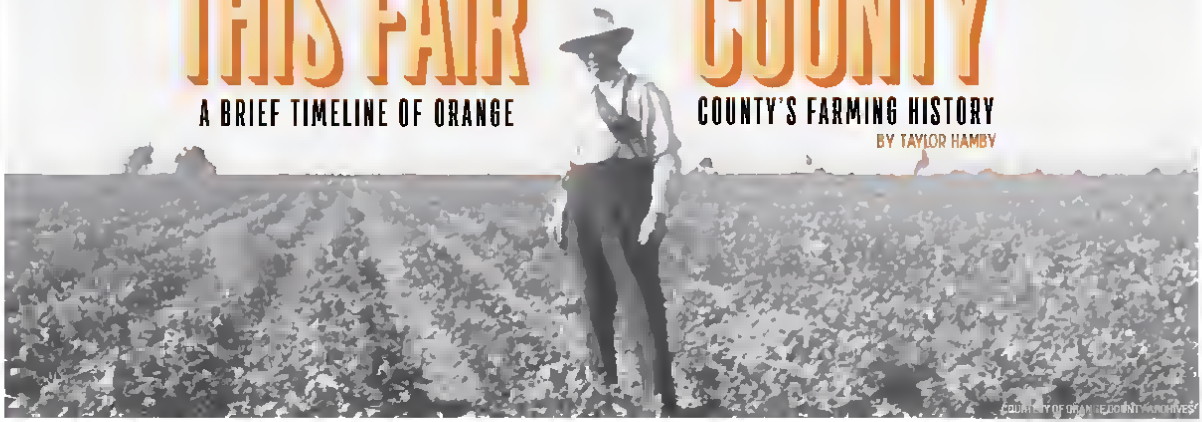
THIS FAIR COUNTY

A BRIEF TIMELINE OF ORANGE COUNTY'S FARMING HISTORY

BY TAYLOR HAMBY



COURTESY OF ORANGE COUNTY ARCHIVES

There's a line in the sands of time by which one can measure Orange County history; on one side is B.D. (Before Disneyland opened on July 17, 1955), and the other, A.D. (After Disney). If you'll allow the use of a gross generalization, pretty much everything that occured A.D. can be tied back to Mouse Heim in some way. And anything that occured B.D.—that is, before a Hollywood cartoonist built his dreamland on what was then 160 acres of Anaheim citrus farm (more on that later)—can be traced back to farming.

So using that logic, farming history is *our* history. And as much as Orange County has changed over the years, the Orange County Fair (or OC Fair, which opens Friday and runs through Aug. 12) has been there from the beginning.

The first fair committee was founded on the heels of Orange County's incorporation, both were born in 1889. As the county grew, so did the county fair. From its modest beginnings as a three-day agrarian festival in 1890 at the Santa Ana Racetrack to the month-long smorgasbord it has evolved into, the OC Fair has reminded us of our farming roots, which are as deep as a Valencia orange tree, and allows us to "free our inner farmer," no matter how much pavement we pour on the rich farmlands that once stood.

So without further fanfare, let's take a look at some formative moments that helped define the history of the Land of Citrus with more ups and downs than a runaway Ferris wheel.

March 20, 1852
SEPULVEDA BETS THE FARM

What's better than horse racing or gambling? Horse racing *and* gambling. And Jose Antonio Andres Sepulveda, the eccentric owner of Rancho San Joaquin, loved both. In the historic rancho's heyday (when it spanned what is present-day Newport and Laguna beaches), cattle-raising was California's chief industry, and San Joaquin was the largest cattle ranch in the infant state. (Orange County was not even an idea at this point, California having become a state just two years earlier.)

Sepulveda had a reputation for being somewhat of a dandy, renowned for his lavish and expensive tastes in clothing, he would probably be pleased to know a temple to garish and overpriced clothing now sits on land he once owned. His tastes were extravagant in many of his life's passions, hospitality and horse racing were no exception to this excess. When Sepulveda got wind of an epic Australian racehorse named Black Swan, he bought the mare, sight unseen, and had her shipped overseas. He debuted his new celebrity horse by challenging Mexican

1810 — SPAIN GRANTS RANCHO SANTIAGO DE SANTA ANA TO YORBA AND PERALTA

1837 — FIRST INDIVIDUALS BUY RANCH AND MISSION LANDS

1856-1866 — DESTRUCTION OF CATTLE INDUSTRY

1857 — GERMAN WINEMAKERS FOUND THE "MOTHER COLONY" OF ANAHEIM, MAKE WINE

1864 — FLINTS, BIXBYS AND JAMES IRVINE BUY RANCHO LANDS. NEW ERA OF SHEEP FARMING BEGINS

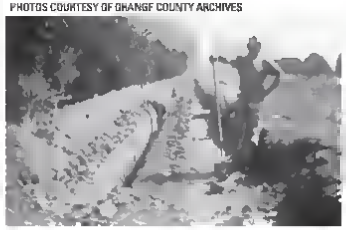
1870 — WM HARDIN PLANTS THE FIRST ORANGE TREES IN ANAHEIM

1880 — FIRST COMMERCIAL VALENCIA ORANGE GROVE

1884 — MYSTERIOUS "ANAHEIM DISEASE" KILLS VINEYARDS

1889 — ORANGE COUNTY IS INCORPORATED

PHOTOS COURTESY OF ORANGE COUNTY ARCHIVES



presidente Pio Pico's undefeated Sarco to "California's Greatest Horse Race to date," according to a *Los Angeles Times* retelling.

Folks reportedly traveled from as far as San Diego and San Luis Obispo to witness the 9-mile spectacle that took off from what is now Seventh and Alameda in Los Angeles to lay down indulgent bets on the outcome. Sepulveda's wife, Francesca, is said to have passed out $50 gold coins to servants so they could join in on the betting frenzy.

In an upset victory, Black Swan emerged triumphant, and the Sepulvedas added their newly won bounty of gold to their stockpile of wealth. Less than a year later, Black Swan stepped on a nail and died of lockjaw. So it goes.

The great drought of 1863 to 1864 hit Sepulveda in the fields and in his once-overflowing well of fortune. Losses from the drought and gambling led to insurmountable debt for the rancho royalty. He was forced to sell his grand Rancho San Joaquin in 1864 to four pioneer businessmen: Thomas and Benjamin Flint, their cousin Llewellyn Bixby, and a silent partner named James Irvine.

Sepulveda's cattle ranch eventually became the Irvine Family Ranch, which started as a sheep-farming industry that later sparked a family dynasty. From this farming fortune came the Great Park, Orange County's sole University of California location, and, of course, the county's master-master-planned community, the city of Irvine.

The name of Sepulveda's noble rancho has be*en* immortalized as a golf course in Irvine. Interestingly enough, when builders began work on the foundation for the golf course, remains of adobe buildings from the original rancho were unearthed. Sepulveda had the last laugh.

Sept. 13, 1859
GERMANS ARRIVE IN ANAHEIM, IMMEDIATELY FIND A WAY TO GET DRUNK AND CONQUER

The German people are particularly proficient at making fine alcoholic beverages and master-planning (although real Germans will tell you they're technically proficient at *everything* they do). When the German immigrants who founded "Annaheim" in 1857 actually arrived in Southern California two years later, the efficient bastards did just that. Making quick work to clear out what was Rancho San Juan Cajon de Santa Ana, the colonists almost immediately began making wine. The pioneers had spent the past two years master-planning their grand vision for what would later be known as "The Mother Colony" of Orange County, a fact that would likely please the proud Deutschlanders.

This would begin a long trend of breaking up rancho land into smaller Anglo settlements; Santa Ana, Tustin, Westminster, Orange and Garden Grove would all be birthed in this first wave of Rancho reduction. The vineyard venture would prove a perilous endeavor, however. Mother Nature's infinite irony plagued the vineyards with both drought and floods, but Mother Nature is no deterrent for the will of a Deutscher Mensch. Los Angeles Vineyard Society president George Hansen took a page out of the Good Book and turned water into wine.

The first irrigation system in the area was created to water the grapevines, meticulously designed with the precision that's a hallmark of German engineering. The laborious work of digging from the Santa Ana River to the vineyard was tasked to 50 Native American laborers, and the 450 miles of irrigation ditches was done by indigenous workers and, later, Chinese immigrants.

The 1880s spilled the wine, as it were, when a mysterious disease spread through the vineyards and decimated the precious crop. Mother Nature eventually outsmarted the Mother Colony.

Though Napa may be known as the big cheese of California wine production today, Anaheim was the greatest wine region of California for 25 years. Ironically, Anaheim's largest export today, the Disneyland Resort (also masterminded by a German-American), celebrates the state's wine production at its California Adventure theme park and the Grand Californian hotel, but the nods are to the central valley's wine contributions, not that of its hometown. Admittedly, "Anaheim Rose" just doesn't have quite the same ring to it.

March 22, 1883
THE U.S. OSTRICH FARMING INDUSTRY HATCHES

The platform of the Costa Station in Anaheim on the Southern Pacific Railway must have been quite the sight to behold the day the 21 (or 22, reports vary) ostriches arrived to start their new life as livestock in Anaheim. Which is better than the alternative deadstock, which is the fate that befell almost 200 of the initial birds that were shipped out from an ostrich farm in South Africa. The majority of the surviving birds eventually made their way to Anaheim in 1883.

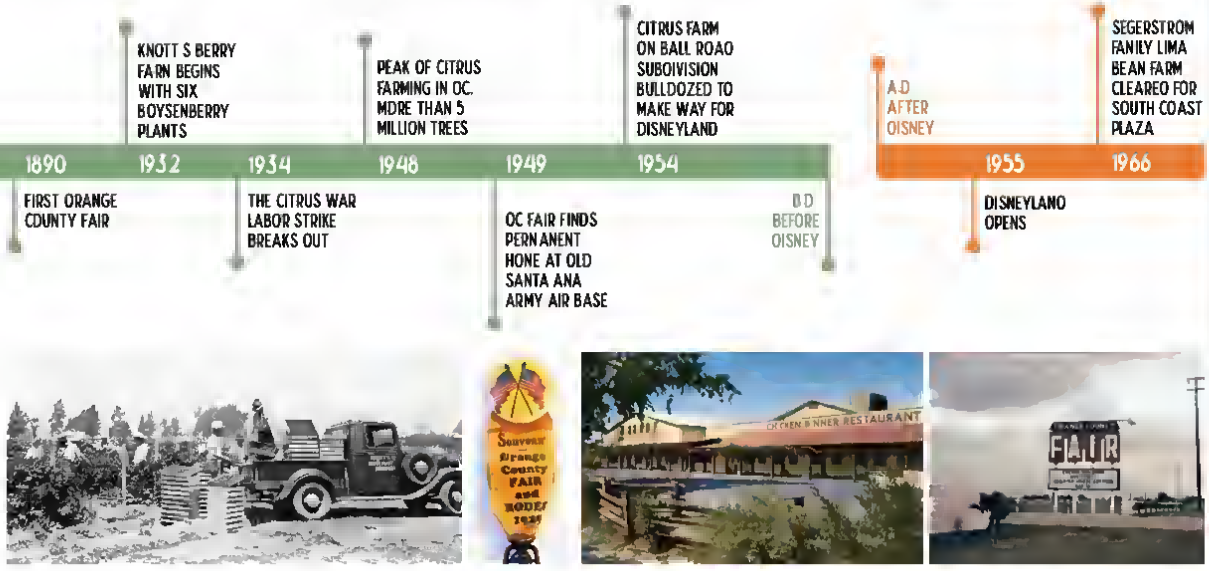
"It is probable that these 21 birds are the finest ostriches the present generation will look upon," heralded the *Anaheim Gazette* in 1883. "They were selected from among a large number with especial reference to their size and quality because this was to be the initial experiment of ostrich farming in the United States, and those interested could not afford to invite failure by bringing over mediocre birds."

Ostrich plumes were at the height of fashion for ladies' hats in the day, and the large, luxurious feathers were worth more than their weight in gold when the first birds were brought to Anaheim, later dubbed the "Ostrich Capital of the Nation." The exotic animals caused quite a spectacle, for most residents at the time had never seen an ostrich in person. The first farm drew spectators from all over the southland, craning their necks to get a glimpse of the bizarre birds. So the farmers got the bright idea to start charging admission to gawk and gander.

Ostrich farming later sprung up across several farms in the area, including Placentia, La Habra, Long Beach and San Juan Capistrano. The ostrich industry in Orange County eventually led to ostrich racing, the

» CONTINUED ON PAGE 12

COURTESY OF ORANGE COUNTY MAP


KNOTT S BERRY FARN BEGINS WITH SIX BOYSENBERRY PLANTS
PEAK OF CITRUS FARMING IN OC. MORE THAN 5 MILLION TREES
CITRUS FARM ON BALL ROAD SUBDIVISION BULLDOZED TO MAKE WAY FOR DISNEYLAND
A.D AFTER OISNEY
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1890
1932
1934
1948
1949
1954
1955
1966
FIRST ORANGE COUNTY FAIR
THE CITRUS WAR LABOR STRIKE BREAKS OUT
OC FAIR FINDS PERNANENT HONE AT OLD SANTA ANA ARMY AIR BASE
B.D BEFORE OISNEY
DISNEYLAND OPENS

THIS FAIR COUNTY

» FROM PAGE 11

first such races taking place at the Santa Ana Racetrack in 1896. The novelty spectator sport took off, and in 1951, the OC Fair would feature its first ostrich race.

March 11, 1889
ORANGE COUNTY INCORPORATES
The county finally gained its sovereignty and broke free from the shadow of Los Angeles County in 1889. Just kidding. Orange County still gets called LA all the time—just ask the Los Angeles Angels of Anaheim. And while the unmitigated aren't technically wrong—what's now Orange County was once Los Angeles County—they're just 129 years behind.

But in 1889, the southernmost parcels of Los Angeles County, made up of mostly farmers and ranchers, declared their independence officially and named the new county Orange, forever associating the county and cities within as the Land of Citrus. Ironically, no commercial orange groves operate in the area today.

Oct. 7, 1890
FIRST FAIR HELD IN ORANGE COUNTY
The county's first fair was held in the harvest season. The three-day event, put on by the Orange County Community Fair Corporation, took place at the Santa Ana Racetrack, located at the corner of Bristol and Edinger. Details of this initial fair are scarce, but it did include a horse race and a few agricultural exhibits. The relatively small affair picked up in 1892, when famed racehorse Silkwood raced on the Santa Ana track and won a $1,500 purse. Silkwood remained a star of the early days of the fair, helping to boost attendance.

PHOTOS COURTESY OF ORANGE COUNTY ARCHIVES

September 1907
ETHEL CHAPMAN NAMED FIRST CARNIVAL QUEEN
C.C. Chapman, dubbed "the Orange King of California," was agricultural royalty in Orange County thanks to the fortune he made growing his Old Mission Brand oranges. His daughter, Ethel, was naturally given the distinction of Carnival Queen at the county fair in Anaheim (located at Clementine and Cyprus Streets) in 1907. Not since a pre-Marilyn Monroe-persona Norma Jean Mortenson was crowned the first Artichoke Queen of Castroville in 1948 has such an agricultural achievement been bestowed upon a beautiful young woman in California. This initial crowning would start a tradition that would continue on at the OC Fair through 1983.

1924
THE ASARI GOLDFISH HATCHERY OPENS
Tsurumatsu "T.M." Asari was the first documented Japanese immigrant in Wintersburg, California (that's Huntington Beach to you, bruh). Asari was already a successful sugar beet and alfalfa farmer and merchant by the time he tried his hand at goldfish farming at 8741 Wintersburg Ave. (now Warner Avenue).

1930s
RUDOLPH BOYSEN INVENTS THE BOYSENBERRY, WALTER KNOTT MAKES IT FAMOUS
What do you get when a blackberry, a red raspberry and a loganberry have a three-way? For Rudolph "Rudy" Boysen, an Anaheim Parks Superintendent and farmer, you get some dead plants and a small park in Anaheim named after you. For Walter Knott, patriarch of the Buena Park farming family and founder of Knott's Berry Farm, you get an empire.

Boysen began experimenting with a new strain of berry that crossed the loganberry (the lovechild of a raspberry and blackberry), red raspberry and blackberry. However, the mutant berries kept dying on the vine on his Anaheim farm. Knott took the scraggly plants Boysen had all but discarded and nurtured them back to health at his own farm in Buena Park. By 1932, Knott had made a viable crop of the mutant

berries and began selling them along Beach Boulevard at Knott's Berry Place in 1934. Boysenberry fever was born, and folks began traveling from around Southern California to get a taste of the sweet dark berries. Which led to

June 1934
CORDELIA KNOTT'S FRIED CHICKEN FEVER

In the early days of boysenberry fever, Cordelia Knott, ever the dutiful host, had what would later prove to be the inspired idea to cook up some of her soon-to-be-legendary fried chicken and sell the dish with all the fixin's for 65 cents a pop to make ends meet during the Great Depression. She served the first eight dinners on her wedding china. The public had gotten a taste for Mrs. Knott's chicken, sparking a frenzy for fried food in a rural Americana setting unrivaled until the deep-fried Twinkie hit the county-fair scene on the other side of the century.

In an attempt to entertain the thousands of restaurant customers lining up for several hours each day, Walter Knott relocated the Gold Trails Hotel (originally built in Prescott, Arizona, in 1868) to his Buena Park Farm in 1940 to help entertain them. This would be the beginnings of the Ghost Town that would be gradually built up over the years with other oddities and entertainment until it became America's first full-fledged theme park, Knott's Berry Farm. The Knott family would ditch farming nearly altogether by the late 1950s to focus solely on the amusement park industry it created on Beach Boulevard. This would pave the way for a different Walter and his mouse to follow suit in Anaheim in 1955.

August 1954
DISNEYLAND HOSTS ITS GROUNDBREAKING CEREMONY

A man named Buzz was on a mission in 1953. He searched, not quite "to infinity and beyond," but to find the perfect land on which to build something the likes of which the world had never seen before. Hired by a Burbank animation studio, Buzz Price scoured countless studies analyzing trends of population, traffic and weather. After three months of research, all signs finally pointed to Anaheim. The post-World War II population boom paired with the recent southern extension of the 5 freeway, plus the agreeable weather that made the area attractive to farmers, pointed to Orange County as Price's pick for the future location of Walt Disney's dream.

Price found 160 acres of citrus groves with 4,000 orange trees and 15 homes in what was labeled the "Ball Road Subdivision" on the map he used to scout the area. "Walt heard about an orange grove in Anaheim for sale," explained Steve Martin, the world-famous entertainer and OC boy, in a commemorative documentary of Disneyland, "an hour away from any major city at the end of a dirt road." Martin got his start selling guidebooks and performing magic tricks at Disneyland's Magic Shop on Main Street, USA, before entertaining crowds at Knott's Berry Farm's Bird Cage Theatre. (He performs at the OC Fair on July 20.)

The documentary, made by the Walt Disney Co. to commemorate the 50th anniversary of the park, shows footage of Walt freeing *his* inner farmer, decked out in Western ranch wear and pacing the orange groves that would later be bulldozed to make way for Disneyland. It's said Disney wanted to save several of the original trees from the grove and incorporate them into the park. He even went so far as to mark off which trees to keep and which to clear. "Red ribbons for the trees he wanted to save for Disneyland and green ribbons for the ones he wanted removed," Martin explained. "But as fate would have it, the bulldozer driver was colorblind. Oops!"

Early aerial photos of the theme park show the area surrounded by groves and fields. But Disneyland fever took off after opening day, and each of those pieces of farmland was sold off to make way for hotels, motels, convention centers and, of course, parking lots.

This was the catalyst in Orange County's major shift from small rural farm town to master-planned community. The day that colorblind bulldozer driver tore through those orange groves was the day our county began tearing down what was actually built by our pioneer farming families en masse. We became content with synthetic, citrus-scented spritzes in front of television screens. We began clearing cattle for commerce and leveling lima bean fields for opulent, air-conditioned shopping palaces and world-class theatrical performances.

For one month out of the year, we're called back to our county's farming heritage via the OC Fair, where we can not only play farmer for a day in Costa Mesa's summertime sun, but also still enjoy watching episodes of *Westworld* on our television screens from the comforts of our couch in our air-conditioned homes, sipping beer someone else took the time to brew and eating burgers from a cow someone else slaughtered by nightfall.

TAHAMBY@OCWEEKLY.COM

"FREE YOUR INNER FARMER" at the Orange County Fair at the OC Fairgrounds, 88 Fair Dr., Costa Mesa; www.ocfair.com. Opens July 13. Check website for hours, ticket prices and special promotions. Through Aug. 12.

OCWEEKLY
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OC FAIR
July 13-Aug 12 2018

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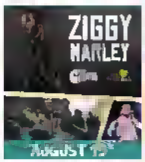

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* Special Pre- and Post- Fair Shows — Guest may bring their tickets to the Fair July 13-Aug 12 to gain admission

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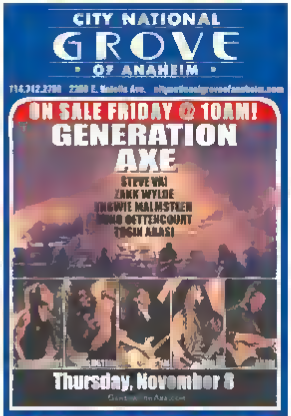

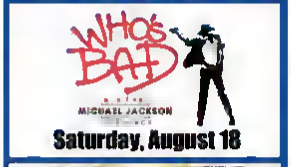

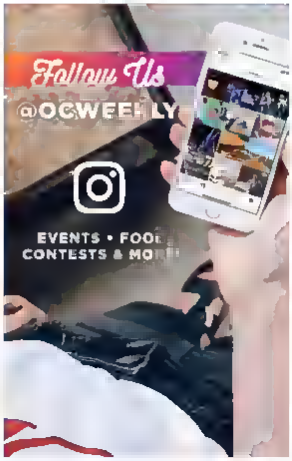

saturday›
HEEERE'S TREVOR!

*calendar

BRAD BARKET

fri/07/13

[THEATER]

GENDER EXPLOSION!

The All-American Genderf*ck Cabaret

Gender fluidity takes center stage in playwright Manah MacCarthy's binary-exploding *All-American Genderf*ck Cabaret*, which is billed as an "adventure through the everyday lives of eight men and women exploring gender stereotypes." Narrated by the character named Taylor, the show explores the boxes society creates for us and the labels we place upon one another, with lives intersecting at key moments in which each character must face the failures of their own perceptions and find the inspiration to expand their views. Directed by Ashley Elizabeth Allen and Charla Nelson with humor and insight, this Garage Theatre production promises to be a poignant hoot!

*The All-American Genderf*ck Cabaret* at the Garage Theatre, 251 E. Seventh St., Long Beach, (562) 433-8337, www.thegaragetheatre.org. 8 p.m. Through Aug. 11. $18-$30. —SR DAVIES

[CONCERT]

Ship Ahoy!

Yachtley Crew

Now boarding: one of the funnest rock groups to emerge out of Southern California in, like, ever! Billing themselves as the "ultimate Southern California tribute to soft rock," the seven-piece Yachtley Crew lovingly perform a hefty list of classic and contemporary jams from quintessential groups such as Toto, Hall & Oates, Steely Dan, the Eagles, and Christopher Cross, to name a few. Though they're dropping anchor tonight at the House of Blues—more than 20 miles away from the nearest body of water—you'll still be sent sailing away by their easy-going tunes. Yacht-club attire isn't mandatory, but to get in the proper mood for tonight, it wouldn't be a bad idea.

MORE ONLINE
OCWEEKLY.COM

Yachtley Crew with Fire Tiger at the House of Blues Anaheim at Anaheim GardenWalk, 400 Disney Way, Ste. 100, Anaheim, (714) 778-2583, houseofblues.com/anaheim. 8 p.m. $15. —AIMEE MURILLO

sat/07/14

[COMEDY]

BEYOND THE DESK

Trevor Noah

When he first took over for Jon Stewart as the host of the *Daily Show*, Trevor Noah experienced growing pains that left fans of the beloved Comedy Central program grumbling. However, in recent months and as the Trump administration has dragged the country further into chaos, the South African-born comic has become a voice that anti-Trump folks could rely on for quick, incisive commentary. Armed with that; his Netflix comedy special, *Afraid of the Dark*; and his autobiography, *Born a Crime*, Noah embarks on an extensive summer tour that showcases his standup chops. Expect a heavy bit of topical commentary, which Noah has become known for, as he steps away from his desk. In these trying times, he will undoubtedly take aim at people who deserve it.

Trevor Noah at Pacific Amphitheatre, 100 Fair Dr., Costa Mesa, (714) 708-1500, pacamp.com. 8:15 p.m. $40-$70. —WYOMING REYNOLDS

[THEATER]

Dearly Beloved . . .

Elegies for Angels, Punks & Raging Queens

Not quite a musical, but not *not* a theatrical production, *Elegies for Angels, Punks & Raging Queens* is a compilation of songs and monologues inspired by the NAMES Project AIDS Memorial Quilt that sought to honor those who had died from the disease during the early 1980s. It has been reworked and rewritten numerous times since its debut, but its core message and theme remain the same. Monologues voice the perspective of fallen AIDS victims, while songs channel the pain of their loved ones. While the show is rare outside small off-Broadway stages and the U.K., *Elegies* comes to Stage Door Repertory for one night only; 100 percent of the proceeds will go toward HIV and AIDS prevention through Shanti Orange County.

Theatre Out presents *Elegies for Angels, Punks & Raging Queens* at Stage Door Repertory Theatre, 1045 N. Armando St., Anaheim Hills, (714) 630-7378, www.theatreout.com. 8 p.m. $25. —AIMEE MURILLO

sun/07/15

[FOOD & DRINK]

Brew'd Up!

OC Brew Hee Haw

Sure, the OC Fair offers a decent smattering of adult beverages with which to wash down deep-fried-everything, but on opening weekend? It's going to be hella crowded. That's why we're opting instead for the Fifth Annual Brew Hee Haw Craft Beer Roundup. While it's located within the fairgrounds, it's pretty much its own event, where you can enjoy four hours of unlimited tastings of the more than 80 craft beers on tap. There's also music, dancing and games, plus everyone gets a cool commemorative glass to keep. Bonus: Brew Hee Haw admission also gets you into the fair. Because who wouldn't want to ride Gravitron after drinking for four hours straight?

OC Brew Hee Haw at the OC Fair, 88 Fair Dr., Costa Mesa, (714) 708-1500; www.ocbrewheehaw.com. Noon. $45-$55. —ERIN DEWITT

[FILM]

Lingua Franca

Cinema Paradiso

The Bowers Museum's already *molto dolce* Italian cinema series further sweetens the deal with something that's too good to resist. Before screening possibly the most subversively romantic movie about film ever, it offers basic Italian-language instruction to help you follow the smart, funny dialog of Giuseppe Tornatore's instant classic, the Academy Award-winning *Cinema Paradiso* (1988). It's a film about post-war politics, love, regret and the interrogation of a famous filmmaker's consciousness upon his return to his Sicilian childhood, with artistic integrity and faithfulness at last rewarded. Arrive early for instruction in conversational Italian, then stay for instruction in life. Don't miss the film's famous kissing scene!

Cinema Paradiso at Bowers Museum, 2002 N. Main St., Santa Ana, (714) 567-3600; www.bowers.org. Language instruction, 12:30 p.m., screening, 2 p.m. $12. —ANDREW TONKOVICH

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mon/07/16

[CONCERT]

Too Sweet

The Sugar

During their recent performance at Fullerton's Day of Music, the Sugar made a big splash, and you should expect the same at their free show at the Wayfarer! If you haven't seen them live, you might be surprised by how full a sound this duo can create. Cole Blackamore (vocals, guitar) and Tony Crosley (drums) have been rocking OC for five years now, and on this evening, they'll rock it yet again! Also featured tonight are Parker Macy Blues Band and Orange Blossom Special.

The Sugar at the Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarerem.com. 8 p.m. Free. 21+ —SCOTT FEINBLATT

tue/07/17

[FILM]

Samurai Cinema

The Hidden Fortress

This week in "awesome film happenings you don't see every day," the 1958 Akira Kurosawa epic *The Hidden Fortress* is screening at the Frida Cinema as part of this month's hat tip to the influential Japanese director. Credited as one of the films responsible for inspiring George Lucas' *Star Wars*, reigning Kurosawa collaborator Toshiro Mifune stars as a soldier who smuggles a princess of his clan and its treasure across enemy borders with the help of some clueless peasants unaware of the royal's identity. Filmed in crisp black-and-white with brilliant dramatic performances and action scenes, this elegant masterpiece will simply reinforce Kurosawa's legacy as one of the best auteurs of all time.

The Hidden Fortress at the Frida Cinema, 305 E. Fourth St., Ste. 100, Santa Ana, (714) 285-9422, thefridacinema.org. $10 —AIMEE MURILLO

wed/07/18

COURTESY OF KOBBY JAGAN

[CONCERT]

SUPER SEVENTIES Kool and the Gang, plus the Village People

It's not a predictable bill for a concert, but then again, what's wrong with a little unpredictability in life? Award-winning '70s funk/soul group Kool and the Gang will perform some of their most memorable chart toppers, including "Jungle Boogie" and "Hollywood Swinging," as well as an extensive range of classic soul and disco hits. Seminal disco group the Village People will bring to the stage some of their iconic dance songs—such as "In the Navy," "Macho Man" and "YMCA"—with a mix of original and new band members. While both groups made their mark more than 40 years ago they haven't slowed down their global touring and performance schedules, solidifying their musical grasp. See for yourself tonight!

Kool and the Gang, plus the Village People, at the Pacific Amphitheatre, 100 Fair Dr., Costa Mesa, (714) 708-1500, pacamp.com. 7:30 p.m. $30-$65. —AIMEE MURILLO

[FAMILY EVENTS]

Jurassic Jollity

'Dino Summer'

Whether you've got some rascally young'uns who want something new to do or you're fascinated by dinosaurs yourself, Discovery Cube Orange County unleashes prehistoric thrills with its "Dino Summer" exhibit.

MORE » ONLINE
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Explore the various creatures that roamed the Earth millions of years ago with huge (but, sadly, not to scale) animatronic dinosaurs, see the "Discovering Dinosaurs" stage show, and even excavate fossils as if you were a real paleontologist. The exhibit runs concurrently with "Dinosaurs Around the World," which educates us fleshy mammals through even more interactive displays.

"Dino Summer" at Discovery Cube Orange County, 2500 N. Main St., Santa Ana, (714) 913-5040, www.discoverycube.org. 10 a.m. $14.95-$16.95, children 2 and younger, free. —AIMEE MURILLO

thu/07/19

[CONCERT]

Back to the Porch

Forest of Tongue

Forest of Tongue consists of Joel Jasper, JP Bendzinski and Zach Mabry, and locals know that's practically a Porch Party Records house band—or would that be a porch band? Each of the three has his own worthy musical projects, and each helps other people around Long Beach make plenty of their own projects, too. But when they come together for Forest of Tongue, it's something explosive. Think ecstatically maximalist acts such as Lightning Bolt, in which the experience is about the sheer physical joy of performing at the limits of technical capacity. Sometimes, this band feels positively olympic. The rest of the bill is similarly ambitious, with South Bay visionary Joe Baiza performing with the Mecalodiacs; the Urinals/Gang of Four-style smash-and-grab post-punk trio Traps PS, and Hip Priest, named for the Fall but drawing electric power straight from the early Minutemen.

Forest of Tongue with the Mecalodiacs, Traps PS and Hip Priest at Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com. 8 p.m. $5. 21+. —CHRIS ZIEGLER

[COMEDY]

Ah, *L'Amour*!

The Bridget Bishop Tour

As the comedians behind the irreverent *Guys We F@#ked: The Anti Slut-Shaming Podcast*, Krystyna Hutchinson and Corinne Fisher dish on everything sex- and dating-related, championing women to incorporate agency in one's sex life—by which they mean having sex with whomever they want without shame. Tonight, they bring you a memorable, live, engaging experience filled with games, standup comedy, video, audience participation and who knows what else! Taking place at the Irvine Improv—which is becoming a hub for awesome live podcast showcases—the Bridget Bishop Tour isn't afraid to get weird or real when it comes to schtupping, so prepare yourself accordingly!

Krystyna Hutchinson & Corinne Fisher Present: The Bridget Bishop Tour at Irvine Improv, 527 Spectrum Center Dr., Irvine, (949) 854-5455, irvine.improv.com. 8 p.m. Through July 22. $20-$70. 18+. —AIMEE MURILLO

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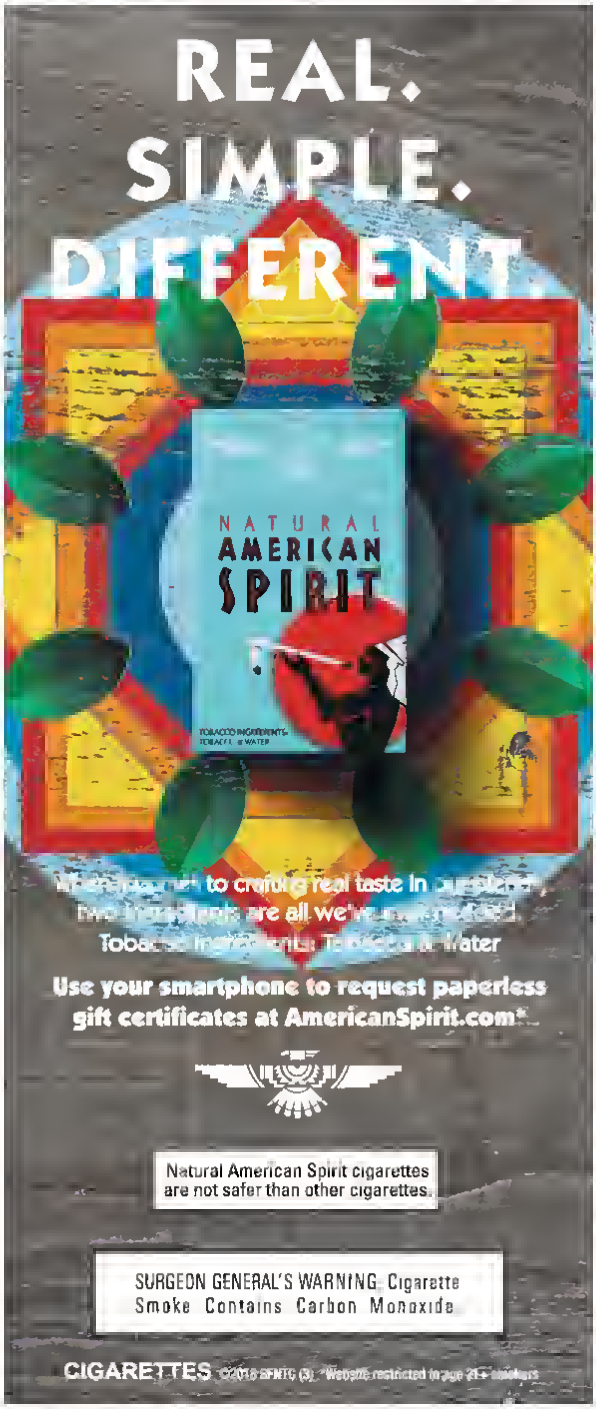

Eggsistential Crisis

Does Laguna Hills' Le Peep measure up in a town ruled by breakfast champs?

BY EDWIN GOEI

It may be to Le Peep's detriment that it opened in Laguna Hills, the territory of the Snooty Fox and Break of Dawn, both of which, in my opinion, have not only set the high bar for breakfast joints in Orange County, but also become indelible landmarks that designate this city to be more than just a bedroom community.

For any morning meal purveyor to throw its hat into the ring here is equivalent to picking a title fight with Pacquiao or Mayweather. It sets all your expectations too high. So that's how I approached Le Peep. I thought it could be a contender. Plus, Le Peep is part of a multistate franchise that began in Colorado, the land of the Denver omelet and a state that has also brought Snooze An A.M. Eatery to our shores in recent years.

But things did not start well the Sunday morning I visited. Although I was seated promptly, I scanned the strangely silver-and-metallic room for 15 minutes, looking for someone to take my order or at least acknowledge my presence. I finally made eye contact with a server as he was delivering food to an adjacent table. Detecting my growing frustration at being ignored for so long, he asked, "Did anyone help you yet?"

"No," I glowered.

"Oh, okay," he chirped. "Can I get you something to drink?"

"Actually, I'm ready to order my food," I said curtly. I wasn't going to have him leave my sight without taking my order.

But before I told him what I wanted to eat, I asked about the orange juice. On the menu, it was featured prominently in its own section. It was headlined and highlighted with no less than two cartoon graphics and four available serving sizes that include a "tall glass" for $5.

"Is the orange juice squeezed here?" I asked.

"No," he said, mumbling something inaudible, which I took to mean it's probably Minute Maid.

I skipped the juice and proceeded to order the Desperado, a meal that straddled Le Peep's most prominent breakfast menu categories. There was the so-called "South of the Border" category, which included tacos, a burrito and an enchilada. And there was the "Panhandled Skillets" category, which consisted of potato-based one-skillet breakfasts that the restaurant trademarked with names such as Drifter, Hobo, Gypsy and Wanderer—all puns intended.

Ordering the Desperado, I thought, would get me the best of both worlds. It was a skillet that began with the standard base of Peasant Potatoes (also trademarked) topped with two basted eggs, which is just a term for fried eggs that are finished with a splash of water to steam them in a covered pan.

SAD EGG

Most important, this skillet was supposed to have chorizo. So it was confusing when the server asked me whether I wanted sausage, turkey sausage or bacon to go with it.

"I don't understand," I replied. "Doesn't it already come with chorizo?"

"Oh, we're out of chorizo," he said, "but you can have any of the other meats to substitute."

Disappointed, I reluctantly picked the sausage. But later, when the dish came out, I discovered that the crumbles of meat mired in the potatoes, melted cheese, onions and green chiles was actually chorizo. And a good thing it was. That was the highlight of the dish. The potatoes were soggy cubes that didn't taste much different than what any number of midrange hotels would serve at their complimentary breakfast buffets. And the eggs were just eggs.

But my disappointment with the Desperado was nothing compared to that of Le Peep's dry French toast. Compounding the problem was the filling of ricotta and cream cheese, which was so gritty and flavorless it could've been spackle. Perhaps it would've been a better idea to slather the bread slices with plain old cream cheese. After all, I saw it being used to good effect as a side for the Gooey Buns, which are split English muffins broiled with brown sugar, cinnamon and sliced almonds. That dish is served with a separate bowl of softened apples that seemed disembodied from a pie.

PHOTOS BY EDWIN GOEI

If you're going to order the Gooey Buns as a starter, you should know it won't be the last time you see English muffins here. Le Peep includes English muffins as a side with every breakfast dish or incorporates them into nearly everything else. And although I didn't actually see anything resembling an Egg McMuffin here, perhaps I should've taken it as a hint to stick with just the basics.

For sure, I should not have come with the expectation that Le Peep could be as good as the Snooty Fox or Break of Dawn. But as I looked at the sad, barely there side of corned beef I ordered and for which I was charged $4.59, I realized comparing it with the likes of Denny's wouldn't be fair either. Denny's would've charged me a buck less.

LE PEEP
26548 Moulton Pkwy., Ste. M, Laguna Hills
(949) 600-7079, lepeep.com. Open daily, 7 a.m.-2:30 p.m. Dishes, $5-$14. No alcohol.

WHAT THE ALE

» GREG NAGEL

Winning Mash Up

You want to make beer at home, so you buy a homebrew kit, concoct a killer recipe, brew it, package it, then freak out a little bit. "Whoa, why is this not good?" Next, you join a homebrew club, brew some more, and maybe get good at it . . . so good that you enter your beer into competition, and if you're lucky enough, you win.

Andrew Vieira's and Thien Le's beers went on to win at the National Homebrewers Competition (part of HomebrewCon), and the Costa Mesa–based club they both belong to, the OC Mash Ups couldn't be prouder. I sat down with both and sampled their wares.

OC WEEKLY: *How long have you brewed?*
ANDREW VIEIRA: Six and a half years.
THIEN LE: Just over two.
What kind of beer did you make for the competition?
VIEIRA: An American pale ale with Citra, Mosaic and Centennial hops called Lost Art.
LE: A Bourdain/travel-inspired milk stout with toasted coconut and pandan. Pandan is a leaf that is used in Southeast Asia for desserts and various foods. I called [the brew] Parts Unknown.
What does pandan taste like on its own?
LE: It tastes sort of nutty and has a sweet aroma that is similar to vanilla.
Where do you buy your ingredients/gear?
VIEIRA: I buy nearly everything at Windsor Homebrew Supply Co. It's critical to support your local shop so they can continue to provide awesome ingredients and great advice to help grow the hobby.
LE: Same, at Windsor. The pandan I used was grown by my mother in her back yard.
Do either of you want to become professional brewers?
LE: I wouldn't mind working in a brewery to learn.
VIEIRA: Pros are working themselves to the bone, and I've got crazy respect for them, but I'm going to stay on the sidelines and drink for the foreseeable future.

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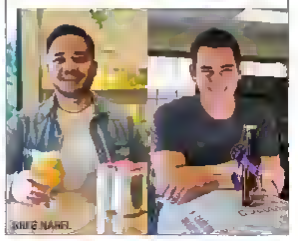

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RIP, Bigmista's

Pitmaster Neil Strawder moves on

SARAH BENNETT

LONG BEACH LUNCH
» SARAH BENNETT

It seems cruel to lose one of Southern California's best pitmasters just as barbecue season is heating up, but Bigmista's Barbecue and Sammich Shop closed for good July 1 in the same manner as it lived—on its own damn terms.

Since 2004, Ned Strawder (a.k.a. Big Mista) has been a fixture in the California barbecue scene. He toted his custom bright-red smoker first to competitions (up to eight per year) and later to LA-area farmers' markets (up to five days a week), where the onetime banker served tender brisket, peppery pastrami, toothsome ribs, aromatic turkey and more to consistently sold-out crowds.

Despite accolades from all of the top food critics in the city and desperate pleas for increased availability from far-flung customers, Strawder waited to open a brick-and-mortar, eventually settling not in any of the neighborhoods that originally built his popularity, but in Long Beach, where Strawder and his wife, Phyllis, lived.

The Sammich Shop opened in 2014, at the height of the local barbecue "moment." It was a time when pitmasters realized you didn't have to be a regional purist to smoke good meat and new 'cue concepts strode into areas previously underserved by Long Beach's small but dedicated barbecue scene.

But even with an increased interest in the good low-and-slow, Strawder struggled to draw the farmers' market crowds to a hidden strip mall off Los Coyotes Diagonal in East Long Beach. The food was the same, if not better than before, with a commercial smoker for more of the classics and a locals-only call list for specialties such as rib tips, pastrami and a sticky-sweet, bacon-like invention called "pig candy."

A second location, called Bigmista's Morning Wood, focused on sit-down service and meaty Southern-style breakfasts. It often found its 10 seats packed, with the next round of diners waiting outside to discover the Strawders' creativity free from the confines of a barbecue joint.

Citing low profit margins, Bigmista's Morning Wood quietly ceased service in February.

Meanwhile, the long lines and sell-out lunch rushes at the Sammich Shop became an exception, not the rule. By his own admission, Ned wasn't the best at managing the shop or cordially dealing with customer complaints. Just last month, Phyllis announced the closure of the Sammich Shop on the company website.

"I know people want to know why, and the short answer is because we're grown and we can," she wrote, saying the couple is moving out of state and starting fresh—maybe in food, but maybe not. "The long answer may be a bit more complicated, but not much different."

On the Sammich Shop's last day, a line formed early and long. Most people seemed to be nearby residents, picking up by-the-pound pre-orders and reminiscing about all the quick lunches and weeknight dinners the shop had provided their families and friends. Many had been so loyal that they hadn't considered trying Robert Earl's, the expanding home of Texas-style barbecue in North Long Beach.

Neil rolled through the front door with a cart and some tongs to check on the sidewalk smokers, pushing past well wishers. As he flipped chicken breasts and rearranged racks one last time, he talked the changes he's seen since he first started barbecuing 14 years ago and how he wished the crowds that have come in the past few weeks had been around more during the past four years. He sounded tired, but also happy to be leaving behind the intense hustle that running a daily operation entails.

Within an hour, the only items left were hot links, pulled brisket and a few sides. Just half an hour later, everything was gone except the pineapple coleslaw in the fridge and a few cans of Shasta soda.

For most of its existence, Bigmista's Barbecue bucked traditions, rejected the norms and wrote its own recipe for success. The Strawders held fast to just one rule of barbecue: "When it's gone, it's gone."

LETTERS@OCWEEKLY.COM

GREG NAGEL

Tableside Experience

Bourbon Steak's Martini Cart

EAT & DRINK THIS NOW
» GREG NAGEL

Most articles about the martini start off with some tired James Bond/Don Draper reference, but here in Orange County, the real star is no doubt Lucille Bluth from the rescued-by-Netflix *Arrested Development*. If the narcissistic matriarch were to experience Bourbon Steak's tableside martini cart, she would undoubtedly roll her eyes, making some snide joke that she is neither drinking bourbon nor eating steak, and instead go for something vodka-based, possibly with a side of dry toast.

Just as the jingling cart pulls up to our table, phones are unlocked faster than switchblades, ready to capture something that's been done for centuries. a bartender making a proper classic cocktail. In today's world, this ritual wouldn't exist without the invention of various boomerangs and hashtags that my #lit #mood #squad could capture

The beauty in this simple drink isn't so much the liquid as it is the delivery. As a quality cocktail elsewhere is less than half the $28-per-martini-cart-summoning price, you're essentially paying for an elegant, five-star ocean view, incredible service, and the same attention a birthday boy gets when the pig's trough is delivered at Farrell's Ice Cream Parlour. For a few minutes, every eye in range is focused on you and your garish drink choice, which is worth every penny.

A few classic martini variations exist on the magical booze cart, all of which land on the traditional side. Choose either Ketel One vodka or Nolet's Gin, a house blend of Dolin and Noilly Prat Vermouths, clean or dirty as hell, and a garnish (candied rose petal, olives, olive oil or an atomized spritz of mint).

I went pornographic with mine, opting for the added viscosity of extra-virgin olive oil, and I was not disappointed.

"This is Orange County; vermouth is a very scary thing for a lot of people," notes longtime bartender Jenny Buchhagen.

A quarter- or half-ounce of vermouth in a martini is rare these days, my tablemate repeated the age-old meme. "Please just whisper the word vermouth into my glass, and I'll be fine."

Vermouth, after all, is an aperitif that can prepare you for any degree of food-induced veracity, and Bourbon Steak has plenty to pair with it. In true Lucille Bluth fashion, I started with Michael's ahi tuna tartare with Asian pear, pine nuts, scotch bonnet, mint and sesame, a dish served conveniently with toast. "May I prepare this for you, sir?" asked my server.

"Yes, please," I replied, balking at the thought of doing actual work for a $26 menu item.

If there were a perfect Orange County meal, a tableside martini and server-prepared ahi tuna with toast would be it. This is all for you, Lucille. Anyone know how to get Ron Howard to narrate an *OC Weekly* article?

BOURBON STEAK
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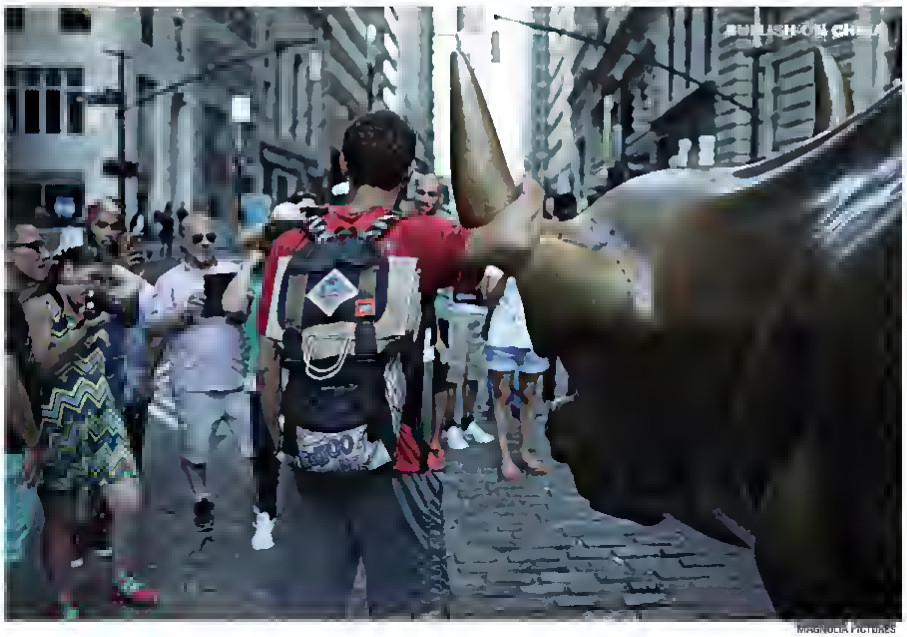
Born in Newport Beach

The China Hustle exposes a local tie to a still-unfolding financial threat

BY MATT COKER



MAGNOLIA PICTURES

The China Hustle—an engrossing documentary that exposes, as *Vanity Fair* put it, "the biggest financial scandal you've never heard of"—begins with images of high rises and bustling downtowns against the conciliatory words of President Richard Nixon toward America's then-enemy, the People's Republic of China.

Great, I thought to myself while taking this in, *right from the top, Orange County's favorite disgraced son provided a local hook.* Little did I know there would be a much stronger Newport Beach tie-in. (Besides an executive producer being legendary filmmaker and Newport Harbor High grad Frank Marshall. Other executive producers include Mark Cuban and Alex Gibney, director of *Enron: The Smartest Guys In the Room.*)

Director Jed Rothstein, who, like the *Enron* producers, has an Oscar nomination under his belt (for the 2010 documentary short *Killing In the Name*), establishes a pace that methodically explains the massive international scheme so that those of us who do not know a derivative from a dirigible can follow along.

We begin with those hair-pulling days after the 2007-08 market crash. Many investment professionals, who had lived large quarter after quarter, moped around as if they were extras on *The Walking Dead* set, but some scrambled for other investment opportunities.

This is something I did not remember because I was so fixated on what was going on in the U.S. at the time, but Chinese indexes back then were demonstrating explosive growth. That prompted money managers to look there as a place to park American clients' money, but a huge obstacle stood in the way: U.S. investors were prohibited from investing directly into China's market.

You and I would figure we were stymied and therefore open up a safe "savings plan" under our mattresses, but if there is one thing you can say about hardcore American capitalists, playing with other people's money and racking up huge fees, it is that they will not rest until they find workarounds, kinda-sorta legitimate or otherwise.

What turned out to be perfectly legal—as crazy as it sounds—was for a Chinese company to take the place of a near-dead American company as a stock listing, rename it so as to not be associated with a known loser and appear as a new investment opportunity on the U.S. exchange. Which brings us to that strong local hook: One American company that convinced investors to go all in was Roth Capital Partners, whose headquarters remain in Newport Beach.

As one wag says in the film, "There was virtually no business in China you could lose money on." To draw investors, Roth Capital Partners' CEO, Byron Roth, threw lavish parties rivaling the Ibiza nightlife scene. DJs, exotic dancers, and stars such as Snoop Dogg and Billy Idol would perform. Another major seller singled out in *The China Hustle* was Rodman & Renshaw, whose chairman at the time was retired general and 2004 presidential candidate Wesley Clark, who hosted more somber meets-and-greets with the likes of Henry Kissinger.

The value of the Chinese companies, many of which hailed from the energy or agriculture sectors, was massive. At one point, 40 were said to have an aggregate value of $30 billion. It seemed that the investment community had found the golden hen that would lay high returns to make up for U.S. market meltdown losses—and then some.

The China Hustle brilliantly shows how it all unraveled. Suffice it to say there were shell companies on both sides of the world. It would not take a UC Irvine professor, *Death by China* author and Trump trade adviser such as Peter Navarro to cast China as the main evildoer. However, as Rothstein demonstrates, a special place in hell also must be reserved for the American bankers, lawyers and accountants who tried to stop the scheme from being exposed.

Then there are those, such as a former Roth Capital Partners seller of Chinese investments, who turned around and made a personal killing off the same via short selling, the phenomenon you may recall from the 2015 film *The Big Short* or, better yet, director Adam McKay's source material, Michael Lewis' 2010 book *The Big Short: Inside the Doomsday Machine.* Each showed how huge profits were made by investors who bet against the market, so they essentially profited off the worst financial freefall since the Great Depression.

Not all who made money off misery did so only to ... well ... make money off misery. Some were activists using what was then a little-known investment device to expose what was essentially fraud and cover-ups of the same, more as a warning to the moms and pops risking their life savings on what truly was too good to be true. My one qualm with the documentary is how briefly it dwells on this despair.

That just allows for more facetime with the picture's main hero. Dan David made money off the Chinese investments, felt guilty after learning the truth about them, then dedicated his life to educating everyone else about them through his due-diligence firm Muddy Waters Research.

What is saddest about all of this is not only that it takes whistleblowers to expose hard truths, but also that so few in power can or will act. We hear of Securities and Exchange Commission (SEC) regulators that they are "outgunned like Keystone Cops chasing the *Starship Enterprise*." Footage from a trip David made to Capitol Hill reveals the deaf ears in Congress, where the financial-services lobby rules.

Guess we'll just have to wait for that next crisis before anything gets done. Angry hearings, no guilty CEOs imprisoned and minor reforms rolled back once no one is looking again. Rinse. Repeat.

MCOKER@OCWEEKLY.COM

THE CHINA HUSTLE **was directed by Jed Rothstein for Magnolia Home Entertainment. Now available on Digital HD via Amazon Video, iTunes, Google Play, FandangoNOW and more.**

All Flash, No Fury

Everything about the Chance's *Big Fish* is top-notch, except for the story itself

BY JOEL BEERS

DOUG CATTLER, TRUE IMAGE STUDIO

There is absolutely nothing wrong with director Oanh Nguyen's staging of *Big Fish*, a musical adaptation of the 2003 Tim Burton-directed film and the 1998 novel it was based on. The music and singing is top-notch, the choreography and technical elements spot-on, and the entire affair shows that the Chance, which long ago emerged as Orange County's most professional and polished theater not named South Coast Repertory, needs to worry less about maturing and evolving than about merely building on the solid foundation it has created.

Why, then, does this show feel so disappointing? Let's blame the story. It's kind of a *Forrest Gump*-meets-father-and-son-coming-to-terms tale, with a lot of stuff about the power of stories and the conflict between objective reality versus subjective reality. The subjective reality is the stories that Edward Bloom (a powerful, multitalented Jeff Lowe) has told his son throughout his life: tall, outlandish "fish" tales that may have a kernel of truth, but whose details are so elaborately spun that his son, Will (Jared Price), feels he has never come close to learning the objective reality about his dad. Basically, he doesn't truly know his father and wonders if all the tales, which always feature Leo as the hero, are obscuring some dark, uncomfortable truth.

The concern over who his dad *really* is hits hyper-drive for Will when Edward is diagnosed with a life-threatening illness. Will becomes hellbent on finding out something real about him, whether that means interrogating his father or plumbing through old records to find something, *anything* that might help him make sense of his father's life.

That's all fine, and in other hands, it might have lent itself to some powerful storytelling. But Andrew Lippa, who wrote the music and lyrics, and John August, who wrote the book, uneasily pivot the play on two tracks: the fantastic tales spun by Edward and the conflict between father and son. And the two rarely seem to run in the same direction. It feels as if you're watching two different plays, two divergent stories that never seem to truly coalesce. We never discover why Edward has been compelled to write his story so large or why he has been so evasive toward his son for so long. It's kind of left up to the audience to decide.

But leaving things open to the mind of the viewer in a show such as this, a musical, can be problematic. It's not because people who love musicals—which is undeniably the target audience of this show—don't know how to think, but rather because most musicals aren't concerned with making people think. And it's those times, when we aren't called to wrestle over who Edward is, that this show works best. Nguyen has a flair for visual storytelling, and for the first act chapters, which center on some of Edward's more bizarre tales—from meeting a witch who shows him a glimpse of how he will die to luring a menacing giant out of his cave and into the human community to meeting mermaids and werewolves who run circuses—that talent is in full display. Graced by Kelly Todd's choreography, Bradley Lock's costume design and a slew of other designers, the tall-tale sequences are surreal and captivating.

Where things miss a beat is the dramatic through-line between Edward and Will. There's little going on here to visually gussy-up the proceedings, and with the feeble dramaturgy, there's little Nguyen and company can do other than get these things out of the way for the next big visual number, something lacking in a second act that seems superfluous much of the time.

Just as Nguyen and his technical crew have nothing to hang their beads about, neither does the talented cast. There isn't a weak link in the ensemble, and, as mentioned, Lowe delivers a stupendous and likeable performance as Edward. Laura M. Hathaway, who plays his loving wife, is also exceptional. In fact, the entire ensemble, whether playing larger-than-life characters in the story sequences or more down-to-Earth townsfolk, all have their share of moments.

But, ultimately, that's all *Big Fish* is: a series of moments, some more memorable than others. And maybe that's the point, although it seems to work against the mostly ebullient nature of this show. Most of us don't leave big stories, big ideas or big things behind. All we leave are impressions, fragments, stories that others tell about us based on their memories and experiences. We all flash for a moment, then fade away, and maybe the best any of us can ask is that some of the moments in that flash are things that other people can treasure.

BIG FISH

at the Chance Theater, 5522 E. La Palma Ave., Anaheim, (888) 455-4212, chancetheater.com. Thurs., 7:30 p.m., Fri., 8 p.m., Sat., 3 & 8 p.m., Sun., 3 p.m. Through July 29. $35-$45

ARTSOVERLOAD

» AIMEE MURILLO

July 13-19

"CHUCK JONES GALLERY" A pop-up show featuring animation artwork from major studios, many by Jones himself. Includes illustrations of such beloved cartoon characters as Bugs Bunny, Daffy Duck and Wile E. Coyote. Open daily; noon-9 p.m. Through Sept. 3. Free. Anaheim GardenWalk, 400 W. Disney Way, Anaheim. (714) 635-7410; www.anaheimgardenwalk.com

"LESLEY KICE NISHIGAWARA. REPEAT" Using paper, textiles, weavings, drawings and other natural/manmade materials, Kice Nishigawara examines and deconstructs systems of order within our society as well as our relationships to them. Open Mon.-Thurs., 10 a.m.-9 p.m.; Fri., 10 a.m.-5 p.m.; Sat., 9 a.m.-5 p.m. Through Aug. 11. Free. Irvine Fine Arts Center at Heritage Community Park, 14321 Yale Ave., Irvine. (949) 724-6880; irvinefinearts.org

MARTIN LUTHER ON TRIAL This play presents an afterlife trial of the German reformer and leader of the Protestant Reformation, featuring religious and political figures such as Freud, Pope Francis and Hitler as witnesses. Fri., 8 p.m., Sat., 2 & 8 p.m., Sun., 3 p.m. Through July 15. $40-$52. Irvine Barclay Theatre, 4242 Campus Dr., Irvine. (949) 854-4646; www.thebarclay.org

"MONDOPOPCREEPSHOW: A SOLO EXHIBITION FROM MIKE BELL" The New Jersey-based artist combines classic horror film and television characters with contemporary and classic pop culture via black-and-white and color paintings. Opening reception, Sat., 7 p.m. Open Tues.-Sat., noon-7 p.m.; Sun., noon-5 p.m. Through July 30. Dark Art Emporium, 256 Elm Ave., Long Beach. (562) 612-4118; www.darkartemporium.com

"NERY GABRIEL LEMUS: YEARNING TO BREATHE FREE" Through detailed watercolors that relate to the 1883 Emma Lazarus poem "The New Colossus," Lemus connects the topic of immigration and the belief systems of people leaving their home countries to find a new world. Open Tues.-Thurs., 11 a.m.-4 p.m.; Fri.-Sat., 11 a.m.-5 p.m.; Sun., 11 a.m.-3 p.m. Through Sept. 16. Free. Grand Central Art Center, 125 N. Broadway, Santa Ana. (714) 567-7233; www.grandcentralartcenter.com.

"OUT OF BODY" A series of storytelling performance art and music in conjunction with the "Extracorporeal (Beyond the Body)" art show. Sat., 7 p.m. $20. Museum of Latin American Art, 628 Alamitos Ave., Long Beach. (562) 437-1689; molaa.org

"SUMMER CAMP" The season-specific small group show includes finished paintings and process sketches. Open Mon.-Sat., 11 a.m.-8 p.m.; Sun., 11 a.m.-7 p.m. Through Aug. 29. Free. 1888 Center, 115 N. Orange St., Orange. (657) 292-0483; 1888center

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7/28	DOKKEN
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8/18	IRON BUTTERFLY
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8/25	MONK
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9/1	WILD CHILD
9/2	THE ENGLISH BEAT
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9/9	GIN BLOSSOMS
9/15	DESPERADO
9/16	PHIL VASSAR
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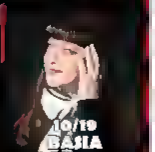
10/19	BASIA



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11/9	AMERICA
11/10	AMERICA
11/11	RICKIE LEE JONES
11/15	THE KINGSTON TRIO
11/20	AN UNPREDICTABLE EVENING WITH TODD RUNDGREN
11/21	AN UNPREDICTABLE EVENING WITH TODD RUNDGREN
11/30	DSB (JOURNEY TRIBUTE)
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12/6	JONNY LANG
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Larger Than Life

Steve Soto's spirit gets a punk-rock send-off from family and friends

BY NATE JACKSON

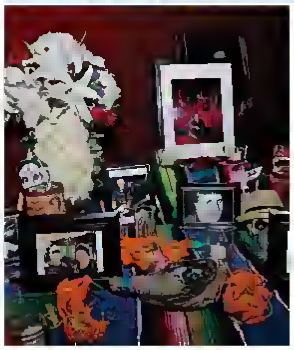
Steve Soto lived his last night exactly the way he wanted. Having just finished another tour with the Adolescents, he came home to spend time with his family and friends and record some music. The latter was a passion that'd consumed him not only through his adolescence, but also his entire adult life.

Of course, he did a lot more than just recording with his buddies Greg Antista of Joyride and producer Jim Monroe, they also did plenty of talking. They talked about how happy Soto was to have someone he loved in his life, how he was looking forward to recording more music and doing more dates with CJ Ramone, how excited he was to continue on with Manic Hispanic, and how the Adolescents were releasing a new record [titled *Cropduster*] and that Donald Trump wasn't gonna like it. On that last night, Soto was up to his usual antics in the recording booth, goofing off on vocal duties and doing singing impressions of Robert Smith, James Cagney and, yes, even Mike Ness.

"The main thing I want to tell you was that Steve Soto was happy," Antista said at Soto's July 7 funeral service. As a longtime friend and band mate of Soto's, he never thought he'd have the distinction of being the last person to see Soto alive, when he dropped him off at his house the night of June 27. The man whose huge heart and husky frame had made a huge impact on OC punk fell asleep and didn't wake up. He was 54.

In the days since his earthly departure, news of and tributes to Soto have spanned the world via just about every major music and media publication of note—even FOX News. Soto had made his mark on the world as a solo artist and as founding member of bands as far ranging as revered Fullerton band the Adolescents to '80s cover band Flock of Goo Goo—not to mention Agent Orange, Manic Hispanic, Joyride, Black Diamond Riders and the Punk Rock Karaoke supergroup. The loss of Soto has been almost too much for the punk community to bear. Considering we're all still catching our breath after the loss of Cadillac Tramps front man Mike "Gabby" Gaborno, an inseparable brother of Soto's bound by love (if not by DNA), this was too much to take.

But even in sorrow, punks found the strength to celebrate Soto's memory, first in the pews of Richfield Community Church in Yorba Linda and the next day in much louder, drunker surroundings at Alex's Bar in Long Beach. Both times, Soto's spirit was greeted with a packed house.



TODD MATTHEWS/OC WEEKLY

At Soto's home church, which he attended weekly with his girlfriend, Stephanie Hough, family and friends—which included many of West Coast punk's most notable names (Greg Hetson of Epitaph Records and Bad Religion, Efrem Schulz of Death By Stereo, and Kevin Seconds of 7 Seconds, to name a few)—gathered. Also present were former friends and band members Warren Renfrow of the Cadillac Tramps and Tony Reflex, the lead singer of the Adolescents.

"I have [looked] through all of his pictures this week, and if there's anything my uncle did well, it was friendship," said Emily Soto, one of several nieces who contributed to the eulogy. "His face always reads genuine happiness when he's with his closest friends, and I know him enough to know how he valued those friendships."

"It was obvious that his friendship was valued in return," she continued, "because I've never seen so many friends rally together so quickly for one person."

Articles around the world gave Soto the title of "Nicest Guy in Punk," earned with his jovial demeanor and endless desire to help those who were close to him. However, it wasn't quite the way anyone who remembers him actually knew him. After all, he was still a punk, goddamn it.

Antista, who coordinated the memorial with Soto's family, met Soto at age 15 in drafting class during his first year at Troy High School. He remembers approaching Soto, who sported a leather jacket and spray-painted orange Vans, and wanting to hang out with him. "He turns to me and goes, 'You know what? I think you new punkers are lame,'" Antista recalled as the church crowd roared with laughter. "Steve Soto: the nicest guy in punk rock."

The congregation soaked up a glimpse of Soto's life via a video montage tracing decades of touring around the world and holding down local performances at home and creating what would go on to become the Orange County punk sound alongside fellow Adolescents Rikk and Frank Agnew and Reflex. Though the hurt sometimes felt insurmountable, the people who knew him best felt it was important to keep things positive, as Soto would've wanted them.

"I don't believe we need Steve's physical presence to know he's alive and well," Reflex said to the congregation. "I've felt it, I've experienced it, and I'll tell you: Steve is alive and well. We may not have the ability to reach out and touch him, but that doesn't imply that there's a void there. It's not empty space; there's something there."

Soto's presence was definitely felt at Alex's Bar, where laughter and old tales of his talent, raucous antics and virtuosic songwriting swirled above the crowd as the body heat rose to the ceiling.

Friends took turns singing songs written by Soto, including acoustic duets from Badcop/Badcop, Antista and Frank Agnew, wrapped up by longtime friend and tour buddy CJ Ramone.

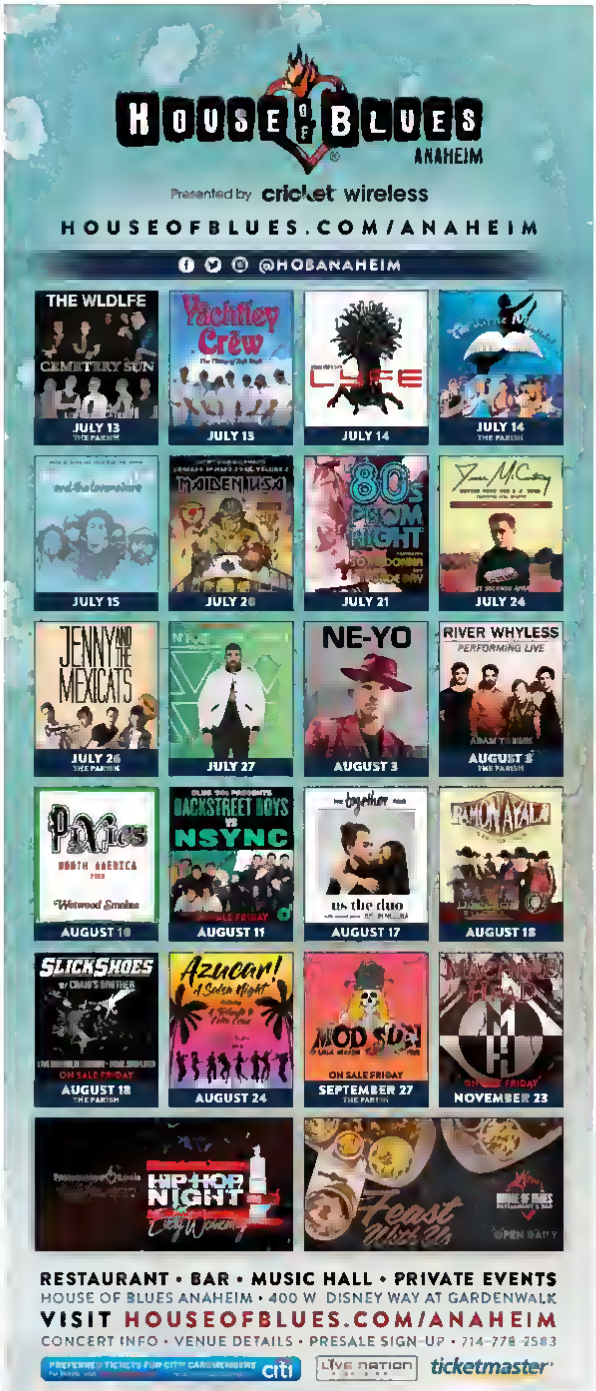
"I know I'm not the guy to sing Steve Soto songs," Antista said to the sweaty crowd. "I need your help; please don't leave me up here alone." He strummed Soto originals such as "Forever," "Five Star Girl" and "I'll Be Around," showcasing the late musician's craft, influenced by a lifetime of melding harmonies and memorable riffs with punk-rock nihilism and troubadour storytelling.

"The thing is we loved music," Frank Agnew said. "We both grew up on the Beatles, and we never sat there and acted like we hated any other kinds of music, it wasn't like that. If you listen to the Adolescents' 'Blue album' stuff, there's harmony, there's dynamics. If you listen to [Soto's] bass stuff, he'd play stuff that sounded McCartney-esque."

Soto's presence in the OC punk scene, his ability to overcome struggles as a man and a musician, and a career that drove him to move with the agility and speed of someone only a quarter of his size and twice as young, all while keeping a smile on his face, is something we'll never forget about the man who did what he loved until he died.

After Antista drove Soto to his parents' house for the last time, Antista recalled, Soto said he had fun and promised to call his friend the next day. "But before he slammed the door, he poked his head back in, and the last thing he said to me was 'I hope you got what you needed,'" Antista said. "And I know he was talking about the recording, and it's way too sentimental for me, but, yeah, Steve, thanks for everything. I think we all got what we needed."

NJACKSON@OCWEEKLY.COM



THE INCREDIBLE HAYLEY KIYOKO

Anthony Green Grows Stronger

The soaring post-punk singer marks 10 years of *Avalon*

BY JOSH CHESLER

Although the suburbs of Philadelphia will always be Anthony Green's primary residence, the singer/songwriter gets a hometown hero's welcome every time he comes through Southern California. Whether with the band Circa Survive or as a solo act, Green's massive crowds and sold-out shows prove Orange County fans haven't forgotten the vocalist—and that love has never been one-sided.

"The people of Orange County have been supporting me for a long time," Green says. "I came out there as a transplant from Philadelphia [in the early 2000s] to play in Saosin, and everything I've done out there since then has been supported. I feel like I can't do enough for my people out there, and it's an amazing feeling to come to California and have a fan base that's like a hometown fan base. That's a dream I've had ever since I was a little kid. People thought that's where I was from, and I loved that. I cherish it in my heart like I would with Philadelphia. I feel like it's my second hometown, and I will always claim it if they will have me."

When Green takes the stage at Garden Amp in Garden Grove on Tuesday to celebrate the 10th anniversary of his first solo record, *Avalon*, that mutual appreciation will be in full effect. Aside from reliving the veteran songwriter's iconic album, fans will also get a taste of the released-last-month *Would You Still Be In Love*. Though there's a long gap between *Avalon* and its follow-up, performing both has allowed Green to juxtapose the two, as well as view the evolution of the first decade of his solo career. As he finishes each evening with a handful of tracks from *Would You Still Be In Love*, Green draws appreciation from those who were only there for nostalgia.

Of course, even when you have as varied and massive a catalog as Green's, thanks to 21 years solo and with various bands, it's impossible to please every fan at any show. Having released four full albums since May 2016 (two solo, plus Circa Survive's *The Amulet* and Saosin's *Along the Shadow*), Green knows that each of his three primary acts serves a different audience as well as provides a distinct creative outlet for him.

"The trick to the balance of [all three bands] is that there isn't a balance to it," Green says. "You have to starve one to feed another. I try to get one completely satisfied and full before I move on to the next one, like a mama bird feeding her young."

According to Green, it's weird to be on tour without the guys in Circa Survive after a whole year of being on the road with that band. In some ways, there's less pressure and less work, but there's a lot more of a DIY vibe among the crew for his solo show—many of whom he's been touring and making music with since high school. "I feel like I have this band behind me where I'm a bandleader—whereas, in Circa, it's more like I'm just part of the mix," Green explains. "The live shows for Circa and my solo shit are both intense experiences, but they're different types of intensity. It's like if you go have breakfast with somebody who only eats cereal for breakfast as opposed to if you went to breakfast with somebody who has a tofu scramble. You're still getting breakfast, but it's a different experience."

AVALON 10-YEAR ANNIVERSARY TOUR with Anthony Green, Good Old War and Faund Wild, at Gardan Amp, 12762 Main St., Gardan Grova, (949) 415-8544, gardenamp com Tues., 7:30 p.m. $25. All ages.

COURTESY OF FU MANCHU

Friday

BURRITOS: Tribute to Bradley Nowell, 5 p.m. $10-$25, all ages. Gardon Amp, 12762 Main St., Garden Grove. (949) 415-8544. gardenamp.com

JMSN: 8 p.m. $20. 21+. Marty's On Newport, 14401 Newport Ave., Tustin. (714) 544-1995. www.martysonnewport.com.

NEUROSIS; CONVERGE; AMENRA: 8 p.m. $35. all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. www.observatoryoc.com

THE PUSCIE JONES REVUE; SALT PETAL: 9 p.m., $7. 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039. www.wayfarercm.com

RATT; CINDERELLA'S TOM KIEFER; LYNCH MOB: 7 p.m. $20-$50, all ages. Pacific Amphitheatre at the OC Fairgrounds, 100 Fair Dr., Costa Mesa, (714) 708-1500. www.pacamp.com.

TIES TO TREASON: 7 p.m. $10. all ages. Chain Reaction, 1652 Lincoln Ave., Anaheim. (714) 635-8067. www.allagns.com.

THE WILDLIFE: 7 p.m., $10, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583. www.houseofblues.com/anaheim.

YACHTLEY CREW: 8 p.m. $15, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim. (714) 778-2583. www.houseofblues.com/anaheim.

Saturday

BAZZI: 8 p.m. $20. all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. www.observatoryoc.com

CALABRESE; ZOMBREAST: 9 p.m., $20. 21+. The Slidebar Rock N Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469. www.slidebarnlinton.com.

FU MANCHU; ALRIGHT SPIDER: 9 p.m. $12-$15, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039. www.wayfarercm.com.

THE HIGH CURBS; GOTH BABE; THE SIOE EYES; GARDENER; MOSS: 9 p.m. $10. all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. www.observatoryoc.com

LYFE JENNINGS: 7 p.m., $25. all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim. (714) 778-2583. www.houseofblues.com/anaheim

PHIL SHANE: 9 p.m. $6. 21+. Marty's On Newport, 14401 Newport Ave., Tustin. (714) 544-1995. www.martysonnewport.com.

SKAMIC CON (OC): 7 p.m. $5. all ages. Gardon Amp, 12762 Main St., Garden Grove. (949) 415-8544. gardenamp.com

Sunday

ANARBOR; THE CATCHING; EVERY OTHER YEAR. 7 p.m. $10. all ages. Chain Reaction, 1652 Lincoln Ave., Anaheim. (714) 635-8067. www.allages.com.

EVIDENCE: 9 p.m. $20. 21+. Marty's On Newport, 14401 Newport Ave., Tustin. (714) 544-1995. www.martysonnewport.com.

HORO JOHNSON AND THE LOVEMAKERS: Presented by the House of Blues and Chain Reaction, 7 p.m., $20. all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim. (714) 778-2583. www.houseofblues.com/anaheim

143: 10:30 p.m. $10. 21+. Marty's On Newport, 14401 Newport Ave., Tustin. (714) 544-1995. www.martysonnewport.com.

Monday

BAD MANNERS: 8 p.m., $25. 21+. Marty's On Newport, 14401 Newport Ave., Tustin. (714) 544-1995. www.martysonnewport.com

METAL MONDAY, FEATURING INANIMATE EXISTENCE: 9 p.m. free. 21+. The Slidebar Rock N Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469. www.slidebarnlinton.com.

THE SUGAR; PARKER MACY BLUES BAND; ORANGE BLOSSOM SPECIAL: 8 p.m., $12-$15, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa. (949) 764-0039. www.wayfarercm.com.

Tuesday

THE ADICTS: 9 p.m., $35. 21+. Marty's On Newport, 14401 Newport Ave., Tustin. (714) 544-1995. www.martysonnewport.com.

AVALON 10-YEAR ANNIVERSARY TOUR, WITH ANTHONY GREEN; GOOD OLD WAR; FOUNDWILD: 7:30 p.m., $25. all ages. Gardon Amp, 12762 Main St., Garden Grove. (949) 415-8544. gardenamp.com.

Wednesday

THE ADICTS: 9 p.m., $35. 21+. Marty's On Newport, 14401 Newport Ave., Tustin. (714) 544-1995. www.martysonnewport.com

THE HOLOPHONICS; SKADONNA, THE MEDDLERS; BITCHIN SUMMER: 9 p.m., $7. 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292. www.alexsbar.com

PITY PARTY (GIRLS CLUB): 8 p.m. $10. all ages. The Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. www.observatoryoc.com.

Thursday, July 19

THE ADICTS: 9 p.m., $35. 21+. Marty's On Newport, 14401 Newport Ave., Tustin. (714) 544-1995. www.martysonnewport.com.

BALLYHOO!; RUMPIN UGLIES; TROPIDELIC: 7 p.m., $15. all ages. The Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. www.observatoryoc.com.

FOREST OF TONGUE, THE MECALODIACS, TRAPS PS, HIP PRIEST: 8 p.m. $5. 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292. www.alexsbar.com

THE PSYCHEDELIC FURS, X, THE FIXX. 7 p.m., $28-$48. all ages. Pacific Amphitheatre at the OC Fairgrounds, 100 Fair Dr., Costa Mesa. (714) 708-1500. www.pacamp.com

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Lopsiders

Longtime Savage Love fanboy with a bit of a conundrum—and it's your fault! I'm a bi man in my 30s. To use Charles M. Blow's word, my bisexuality is "lopsided." This means I fall in love with women exclusively, but I love to have sex with men occasionally. My current girlfriend not only approves, but she also likes to join in. We have a great, kinky sex life, and at times, we invite a hot bi dude to join us. You keep saying that to counter bisexual erasure it is the duty of every bisexual to come out of the closet. If I were a "proper" bisexual i.e., romantically interested in men also, that would be no problem—my family and work and social circles are extremely liberal. However, your advice to ass kinksters and people in open relationships is that we probably shouldn't come out to me parents or colleagues, since when it comes to sex, it's advisable to operate on a need-to-know basis. While I agree with this completely—my mother doesn't need to know my girlfriend pegs me—the rule keeps me in the closet as well. Since I'm only sexually interested in men, wouldn't I be revealing facts about my sex life if I came out as bi? I also wouldn't want to mislead gay men into thinking that I'm available for romantic relationships with them. So which rule is more important: The duty to come out as a bisexual or the advice to operate on a need-to-know basis when it comes to your sex life?

Bisexual Leaning Out Warily

There's nothing improper about your bisexuality, BLOW—or Charles M. Blow's bisexuality or the bisexuality of other "lopsided" bisexuals. While the idea that bisexuals are equally attracted to men and women sexually and romantically used to be pushed by a lot of bi activists ("I fall in love with people, not genitals!") it didn't reflect the lived/fucked/sucked experience of most bisexuals. Like you and Blow (hetero-romantic bisexuals) many bisexuals have a strong preference for either women or men as romantic partners. My recently "gay married" bisexual friend Eric, however, is one of those bi-romantic bisexuals.

This popular misconception—that bisexuals are indifferent to gender (and more highly evolved than all those genital-obsessed monosexuals)—left many people who were having sex with men and women feeling as if they didn't have an identity. Not straight, not gay, and disqualified from bi. But thanks to bisexuals such as Blow coming out and owning their bisexuality and their lopsidedness, a more nuanced and inclusive understanding of bisexuality has taken root. That nuance is reflected in bisexual activist Robyn Ochs's definition of bisexuality: "I call myself bisexual." Ochs says, "because I acknowledge that I have in myself the potential to be attracted—romantically and/or sexually—to people of more than one sex and/or gender, not necessarily at the same time, not necessarily in the same way, and not necessarily to the same degree."

Lopsided or not, BLOW, you're a proper bisexual, and if you're in a position to come out to your family and friends, you should. And rest assured: Telling people you're bi doesn't mean you're divulging details about your sex life. You're disclosing your sexual *orientation*, not detailing your sexual *practices*. You can tell someone you're attracted to men and women—at the same time, in your case, if not in the same way—without telling them about the hot bi dudes you and the girlfriend bed together. And if you and the girlfriend are perceived to be monogamous and you want to keep it that way, you can allow people to continue to make that assumption.

Finally, BLOW: most gay men are aware that bi guys usually aren't romantically interested in other men. And that's fine—so long as hetero-romantic bi guys don't mislead us, most gay men are down to fuck. (And gay men who won't date homo-romantic or bi-romantic men? You guys are missing out. My friend Eric was a hot, hung, adventurous catch. Congrats, Christian!) And since you're partnered and presumed to be monogamous, you're also presumed to be unavailable. But if you're worried a gay friend might hire a hit man to off the girlfriend so he can have a shot at your heart, come out to him as hetero-romantic at the same time you come out to him as bi.

SavageLove

» DAN SAVAGE

Bi married man here. I was always out to my wife, but two months ago I came out to our tight circle of friends. Everyone has been supportive and I'm glad I took the step. But on three different occasions, my wife's best friend has loudly asked me whose cock I would most like to suck out of all the other guys at the party. My birthday is coming up, and I don't want her there. My wife doesn't want to offend her oldest friend, and she makes excuses such as "She was drunk" or "She was only joking." I told my wife that I wouldn't be coming to my own birthday party if her friend were invited—but she invited her anyway "by accident." (She sent the invite via group text.) She doesn't want to confront or disinvite her friend because that would be awkward. What do we do?

Her Unthinking Buddy Bad Yuck

Here's what you're going to do, HUBBY: You're going to ask your wife how she would feel if a friend of yours was sexually harassing her and you made excuses for that friend ("He was drunk!"), and then "accidentally" invited that asshole to her birthday party. Then—if she won't call her friend and retract the invitation, you do it. It will be awkward, that's for sure, but your wife's friend shouldn't be spared that awkwardness. Lord knows she made things awkward for you—don't hesitate to return the favor.

I'm a 23-year-old bisexual woman, and I have two questions for you: (1) Is it possible to fall in love differently with women than with men? I think I'm bisexual because I have been in love with some women, despite never getting past a kiss. What I find strange is that whereas with men I feel immediate attraction, with women, the attraction rises also a deep friendship is formed. (2) Is it possible that I was in love with two different people at the same time? I always thought that I could be in love with only one person at a time, but during that short span, I was in love with both a guy who made me suffer and my best friend, a woman, who helped me with that guy. After I found a new boyfriend, I stopped thinking about anyone else because our relationship is closed. But I don't know if that's just because I avoid thinking about others or because I wasn't really in love with the two people (despite my surprisingly real heartbreak).

Bisexual In Need And Inquiring Finally

1. See my response to BLOW, above.

2. A person can love more than one parent, more than one child, more than one sibling, more than one set of tit clamps and more than one romantic partner. Telling people they can feel romantic love for only one person at a time isn't just stupid—it's harmful. Let's say Bill is partnered with Ted, and Bill believes romantic attraction/love is a one-at-a-time phenomenon because that's what he was told. Now let's say Bill develops a crush on Sandra. If Bill doesn't question the one-at-a-time bullshit he was taught to believe about romantic love, Bill is highly likely to think, "Well, I must not be in love with Ted anymore, otherwise I couldn't feel this way about Sandra," and then he may dump tried-and-true Ted for shiny-and-new Sandra.

I'm not arguing that everyone should be poly—most people want only one partner at a time, *and that's fine*. But telling people they can't experience romantic attraction or romantic love for more than one person at a time sets long-term relationships up for failure. Because while stable, lasting love feels amazing, it's less intoxicating than shiny, new, cum-drunk love. And while almost all stable, lasting loves were shiny new cum-drunk loves early on, very few new loves become lasting loves. If we don't want people tossing lasting love overboard every time they develop feelings for someone new, people need to know that, yes, you can be in love with two different people at the same time.

On the Lovecast (savagelovecast.com), the author of Many Love, *Sophie Lucido Johnson. Contact Dan via email at mail@savagelove.net; follow him on Twitter @fakedansavage, and visit ITMFA.org.*

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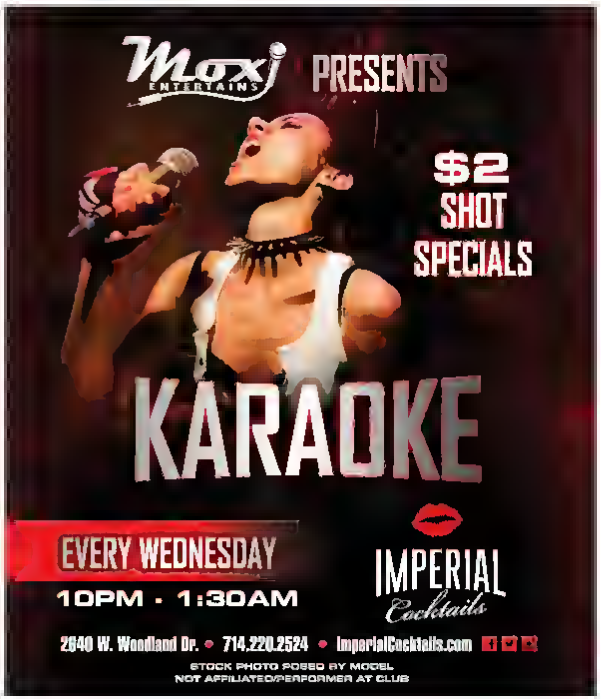
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Toke of the Week

» MARY CARREON

What's on Shelves in Santa Ana?

On July 1, a new layer of cannabis legislation went into effect: All products must be in childproof packaging, meet the legal milligram limit and pass strenuous lab-testing requirements. Although it's annoying to have to repackage and alter dosages, the real problem is there are only 30 licensed cannabis testing labs in California, while there are *hundreds* of licensed cultivators and product manufacturers that have to get their products tested before they can be put on shelves.

This creates a massive bottlenecking problem. Labs are going to be inundated with product, and turn-around time will be slow, which means dispensary inventories will be sparse. Until more labs open up and manufacturers have compliant products, Santa Ana's dispensary shelves aren't as full as they usually are. There are way more edibles and oil than flower, and the topicals are limited. But here's which brands should be easier to find:

Canndescent: You can find its various mood-themed strains on the shelves of South Coast Safe Access, 10 Spot, New Generation, MedMen, ShowGrow, and Bud and Bloom.

Chill Chocolate. These tasty medicated chocolate bars are at From the Earth, Blüm OC and 10 Spot.

Dosist: These precise vape pens are the best for proper dosing. Look for them at Kannabis Works, New Generation, MedMen, Bud and Bloom, From the Earth, Cookies, and Blüm OC.

Kiva: The chocolate bars and chocolate-covered bluebermes and coffee beans are compliant—*hallelujah!* Go to South Coast Safe Access, 10 Spot, MedMen and ShowGrow.

Kurvana: This vape oil is one of our favorites, and thankfully, it's still on shelves. The original Kurvana cartridges and the Ascend line can be located at Kannabis Works, South Coast Safe Access, New Generation and 10 Spot.

Papa & Barkley: Its CBD and THC tinctures, topicals, and transdermal patches can be spotted at 10 Spot, MedMen, Bud and Bloom, and Kannabis Works.

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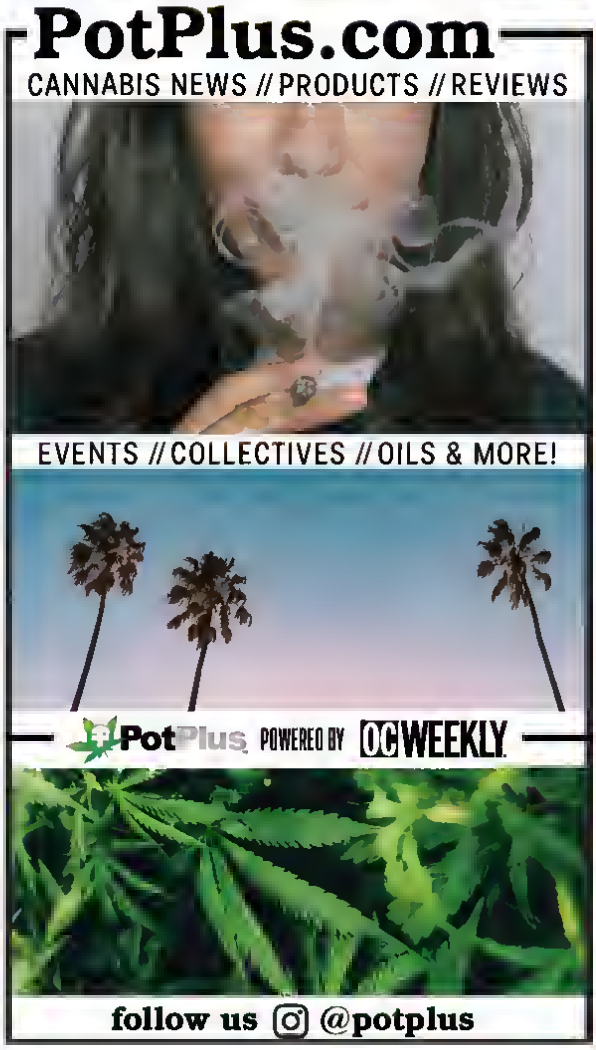
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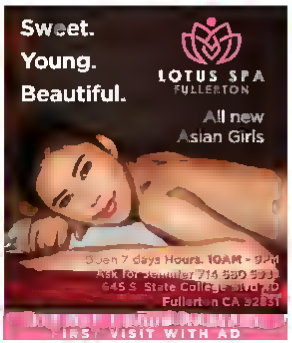
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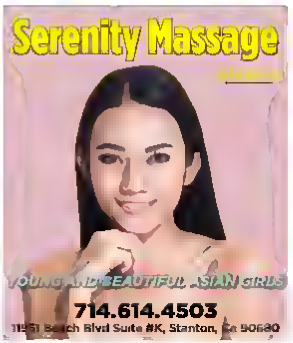
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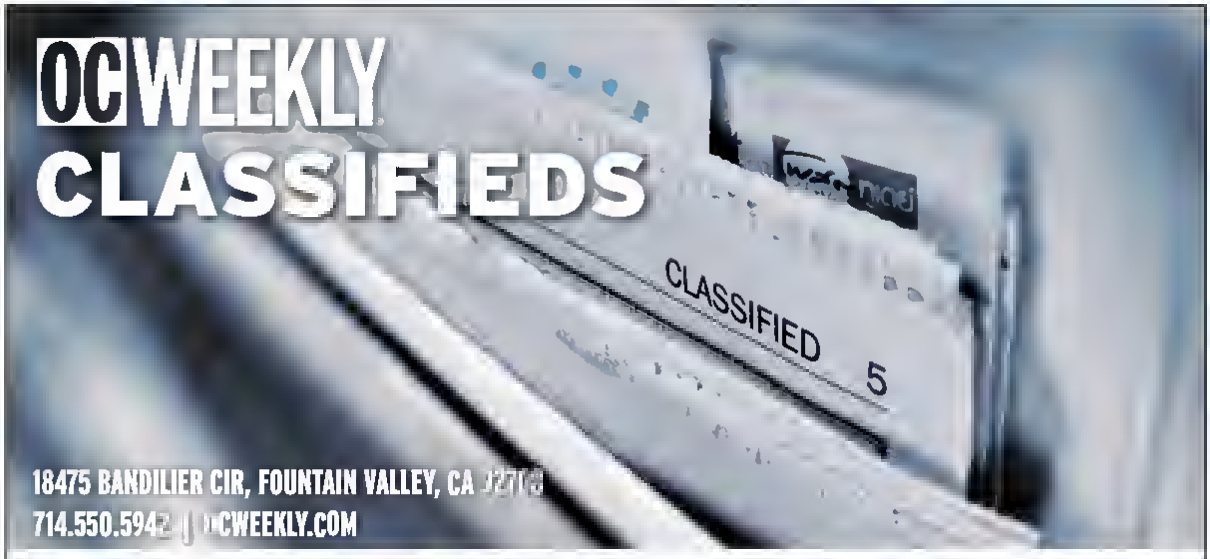

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Lasting Legacies

BC Space reopens with the 'Betty Turnbull Collection'

BY LISA BLACK

As you opened the steel door next to the Candy Baron on Laguna Beach's Forest Avenue and started up the stairs to BC Space, you could sense the opening-night buzz. Betty Turnbull's personal collection of California artworks had been liberated after eight years in storage, and now they are back on walls, awaiting the next stop in their provenance. The 45-year-old gallery and performance venue is firmly back in action after Mark Chamberlain's passing in April.

Thanks to Turnbull's son and daughter, 40 percent of the sales from her personal acquisitions will go toward continuing Chamberlain's legacy of art and activism.

Turnbull's life story is as eclectic as her taste in art. At age 4, she appeared onstage in a vaudeville comedy act, then in film and radio-theater from 1935 to '43. After the war, she began studying and making art while raising her family on Balboa Peninsula. The actress-turned-artist was the first curator of exhibitions at Newport Harbor Art Museum, which was once housed at Balboa Pavilion and is now the Orange County Museum of Art; Turnbull is regarded as instrumental in its progression.

"This show, this art collection was a dream of [Chamberlain's]," said the curator's son Mark Turnbull at the exhibit's opening night. Each Friday of the run, the singer/songwriter/raconteur will perform. "In 1979, mom gave [Chamberlain] his first museum recognition. Mark was always very grateful to her. ... And we had talked about putting up this collection in BC Space a while ago. It was something he was very excited about."

The musician had visited Chamberlain in the hospital a couple of days before his death. "He was still excited, convinced he was going to get out of there," Turnbull recalled. "He just didn't realize he was going to get out of there through the door that he did. He is here in spirit. His spirit does indeed live on."

The silence following Turnbull's remarks was smashed by someone's old-timey ringtone. While the owner dug into her belongings for the still-ringing phone, someone shouted, "It's Mark!" Laughter erupted, then faded as the sound of Turnbull's guitar took over the room.

BC Space reminds me of so many industrious DIY art venues in can-do Midwest cities—former bra factories and Elks social halls—with its wood floors, red-velvet masking, oriental carpets and crap chairs for the spectators, but superior sound and light systems. As I listened to Turnbull's wry anecdotes of growing up in old Newport Beach enmeshed with song, a red "sold" dot was added to the info card of John Paul Jones' *Mirror Image*, a shaped painting in wood and stainless steel reminiscent of Tony DeLap.

CARROT NOSE BY SUZIE KETCHUM

PHOTO BY LISA BLACK

After her brother's gig, Glenda Winterbotham emanated warmth as she told me her mother's penchant for collecting California art was sparked purely by what she liked, distinct from her curating. She points out a debonair bird in top hat and tails sporting a white-tipped cane and says the pastel was an anniversary gift from her mother to her father, who was a tap dancer. Despite an extensive search, she has been unable to locate the artist, Diane Zapetto, but Winterbotham is pleased *Fred Astaire's Toucan* (1979) has sold to a longtime friend.

Another close ally of the collector provided a written key to a curious group of diminutive works. "I was curator of education and performance art," recalls Phyllis J. Lutjeans, who was not only Turnbull's colleague at the museum, but, along with Victoria Kogan, also ran TLK gallery in the '80s. "Several of us were sitting around at lunch, and we were talking about having a fundraiser [for the museum] but simply could not think of something that hadn't been done before. ... I cannot remember who suggested it, but eggs came up. 'Eggs' we thought, 'how can we do that?' Well, we did. [My assistant] blew out about 100 eggs, and she packed each one separately and sent them out to famous and infamous artists."

The fragile ova by Joan Brown, Bruce Connor and DeLap are unsigned, but Lutjeans promises to "verify in writing that these eggs were absolutely created by the artists."

Frank Holmes' *The Couch* is a large pastel on paper that pokes fun at paintings produced to hang above couches, but it nevertheless holds the gaze. A blue settee sits under a window, which is a portal of flying light that bends around the curves of the sofa in a way that makes me want to sit on it and flee simultaneously. Suzie Ketchum's ceramic mask instills terror until you read its title: *Carrot Nose*. One of the earliest pieces is 1955's *King David* by Joachim Probst, a near abstract of lush paint swept by a palette knife—the oil on masonite weighing heavily on the subject's head and shoulders.

A sliver of a hallway that stretches along the stairwell toward Forest Avenue is lined on both sides with smaller works that I coveted: Karen Carson's *For Betty*, a tempera in vibratory geometric reds, blacks and grays suggests the inner workings of a building or the behind-the-scenes efforts of a museum; *Two Figures* and *Four Figures* were both painted in 1960 by Theo Brown with a sensitive touch of oil on paper.

Pretty much all the available walls and surfaces offer easy viewing of Turnbull's varied treasures. On a desk sits perhaps one of her final purchases, the amusing sculpture *Brush Collage* by George Hermes, dated 1980, the year she passed; its base is a wooden hairbrush, a white drawer pull at a jaunty angle tops the mound.

Around 1973, Chamberlain bought that very desk for his house. The pickup spot turned out to be the Masonic Lodge, which was for rent. He and Jerry Burchfield opened their photo lab and gallery there and called it BC Space. Rick Conley, who will now be at its helm, promises to bring to the gallery as much provocative artwork and original music as he can book. After Chamberlain's passing, Conley scooped up the desk from its thrift-store destiny and returned it to BC Space.

The winning tennis coach founded Blue Water Green Earth, through which he has organized events to raise awareness or otherwise benefit communities, including a concert in 2011 that garnered about $20,000 for flood victims. Let's hope the talismanic desk will empower Conley to keep Chamberlain's legacy of artivism alive—now, when we need it the most.

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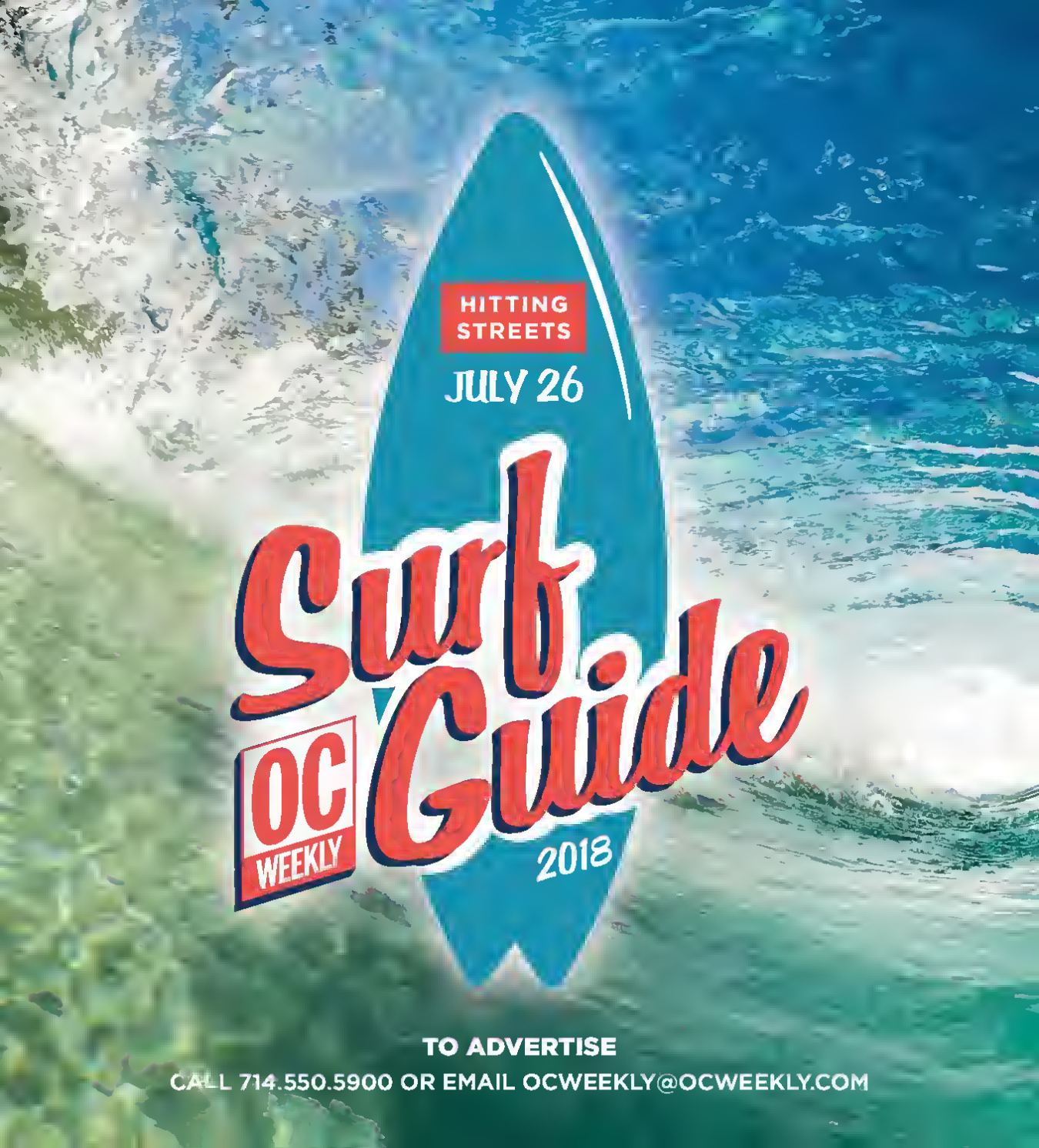
"BETTY TURNBULL COLLECTION" at BC Space, 235 Forest Ave., Laguna Beach, (949) 497-1880, bcspace.com. Open Fri., 6-9:30 p.m.; Sat., noon-6 p.m.; Sun., noon-5 p.m. Turnbull performs every Fri., 8 p.m. Through July 29. Free.



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